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Ash, 42066

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“There needs to be a willingness to stay flexible and redraw.”
Evelyn Enzmann, architect

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25hours hotel langstrasse

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PHOTOS Liz Kuball

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A Los Angeles family takes us down the path toward their unconventional home.
PHOTO BY Marten Elder

ABOVE
Renters in Zurich are trying out a new way of living together.
PHOTO BY Annett Landsmann

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Cooktops and tiles and bidets, oh my! There are a lot of new kitchen and bath products out there, so one of our intrepid editors rolled up her sleeves and tested some of them to help you figure out how to get the best bang for your buck.

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100 Construction Diary

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TEXT BY Lauren Gallow
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The Most Taboo Topic

No one talks about how much money they spent on their house. But everyone wants to know. Which is why our Budget Breakdown series, in which we provide the real numbers behind home projects, is one of our most popular. And, sure, it probably starts with a bit of voyeuristic curiosity: Wait, that cost *how* much? But these stories also end up being the most human and relatable that we tell. No matter what the price tag, we can all identify with the dilemma about where to save and where to splurge—the flooring or the siding, the counters or the cabinets, that Bellini sofa or a just-fine couch.

So we decided to spend an entire issue talking about money, detailing what many of the homes we feature actually cost to build—or at least paint an accurate picture of an often sprawling process. And you can certainly save a bit by knowing someone who knows someone who can get a discount on a countertop. Or by having the skills and the daring to DIY some or all of a project. (Don't worry if you don't. My partner finds my DIY efforts...charming.) In a spirit of total transparency, we've noted when residents were able to pull strings or roll up their sleeves to get it done.

We also visit an architecture insider who gets some help reconciling her ambitions with what's possible on her Los Angeles lot (p. 76) and a group in Zurich translating their expertise as seasoned squatters into a communal housing model with some ingenious modular living spaces (p. 68). The lifestyle might not be for everyone, but I can see their modules inspiring built-ins and other features in more traditional spaces. Finally, in Oregon, we look at groups of tiny homes built as transitional shelters for people who formerly lacked housing (p. 86). These communities have recently been presented as a relatively affordable way to meet an urgent need, but we wanted to know what life is really like inside one.

Money is, of course, also the reason our homes are such a source of anxiety right now. Rising rents and still-high prices—not to mention mortgage rates at a generational high—have only deepened an affordability crisis. But each of the homes in this issue transforms its particular constraints into opportunities. Whether you can see yourself moving into them in a heartbeat or not for all the money in the world, I hope they present ideas that inspire you to see new possibilities in your own space. ■

William Hanley, *Editor-in-Chief*
william@dwell.com

PHOTO: BRIAN W. FERRY

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Simplicity and natural materials are at the heart of Hans J. Wegner's iconic furniture designs. His sense of detail and willingness to rethink design led to iconic pieces free from passing trends but made to last for generations. The elegant CH46 and CH47 dining chairs from 1966, which exemplifies Wegner's ability to staying relevant for the future, are carefully crafted by the skilled woodworkers at Carl Hansen & Søn in Funen, Denmark.

CARL HANSEN & SØN

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contributors

Marten Elder

Photographer

Making It Work, p. 76

When it came to this high-concept home from buzzy L.A. architects The LADG, we had questions like "How does someone actually live in a house with cutting-edge architecture?" Photographer Marten Elder was tasked with capturing not only the project's surprising design moves, but the occupants' everyday lives. "It can be challenging to make a photograph that is both a good picture of the architecture as well as a portrait of the family," says Elder. "We let the residents exist and interact with each other as naturally as possible and position the camera in a way that they are seen inside a wider view, while still paying attention to composition. And then just wait for the right moment."

Cayce Clifford

Photographer

Past to Present, p. 64

Documentary and portrait photographer Cayce Clifford trained in photojournalism, with an emphasis on newspapers, but prefers long-form storytelling and spending more time with people, depicting a day in their lives rather than an hour. Clifford's day with Eric Waldman and Judy Tyrus at their live/work space in Sebastopol, California, shows the difference that extra time makes, and not just in terms of natural light. "Toward the end of the day is when people really start to open up," says Clifford, "because we've gained trust with one another and have dropped some of those initial jitters of being around the camera."

Oscar Duarte

Illustrator

Renting in Office, p. 42

Oscar Duarte has been drawing since he was a child, teaching himself by copying graphics out of comic books and later attending college for a degree in studio art. For this issue, Duarte illustrates a story about U.S. politicians who have experienced housing inequity firsthand and are now changing policy. Duarte's style draws on multiple influences, such as the Bauhaus school and Dada photomontage, to combine photographs with hand-drawn elements in a tight color palette. "First, I choose the images that I'm going to work with," says Duarte. "Since this is focused on housing as a theme, I'm envisioning how I can integrate a composition that will 'house'—I guess, pun intended—the portraits."

Liz Kuball

Photographer

The Tiny Home Hope, p. 86

For her assignment to photograph Oregon's tiny-home villages for the unhoused, Liz Kuball's goal was to give readers a sense of what life is like there for three different residents. She spoke with them at length about how they spend their time, then took photos. "James, for example, works a lot on his bike and plays guitar and draws, so I photographed him doing those things," says Kuball. "I see unhoused people on a daily basis, but working on this story made the problem much more personal to me. It's not just 'unhoused people.' It's James and Renee and Stacy."

PHOTOS: JIM MCCAULEY (CAYCE CLIFFORD); COURTESY CONTRIBUTORS

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“Now where can I add a door like that?”

@hi_by.alexandrafish via Instagram

Andrew and Hannah Linn took advantage of changes to Washington, D.C.’s zoning code that let them build a home in one of the city’s back alleys [“Capital Building,” January/February]. With his partner at architecture firm Bldus, Andrew used the opportunity to design a sustainable home that—like its entry door—is straightforward but unconventional.

Re: “Capital Building,” January/February
Interesting and creative, appreciate the use of mesh to define space without locking it in. Also fond of the Model 42–type dining chairs—we have the same! A breath of fresh air in a city that certainly needs it.
DR BRADDLEE VIA DWELL.COM

I am very curious about the use of bamboo as a support material. The house reads a bit like a senior thesis, but I do appreciate being able to use these city pockets of land in a way that can successfully house a family.
CAROLINE KELLY VIA DWELL.COM

Won’t the poplar bark rot quickly without a living tree to support it?
FRED HALL VIA DWELL.COM
Designer Andrew Linn responds: Like our fingernails and hair, the outer layers of bark on a tree are dead layers of protective material. Once peeled from a tree and used to clad a house, tulip poplar bark can last for more than a century, even longer when protected by overhanging eaves. Only when moisture becomes trapped in unventilated places is tulip poplar bark at risk of rotting.

Re: “A Radically Open Bali Home Catches Tropical Breezes and Jungle Views,” Dwell.com
Serene. Mysterious. Organic. The choice and blend of materials is artful. No need for excess decorations or embellishments. What I really appreciate is that even though we discover modern fixtures and lighting, they are subtle in form and placement, and there is an absolute absence of switches and controls. The photography is as carefully crafted as the actual building elements. Thank you for presenting this.
RON JONES VIA DWELL.COM

Featured Collection

Solutions for Tiny Kitchens

Readers are finding inspiration in this online collection of compact kitchens, such as the one architect and metalworker Christi Azevedo designed for a split-level guesthouse carved out of a 93-square-foot boiler room in San Francisco.

PHOTOS: TY COLE (“CAPITAL BUILDING”); CESAR RUBIO (“SOLUTIONS FOR TINY KITCHENS”)

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Toilets in Color

Whether they’ve hung around our bathrooms through the decades or they’re new throwbacks, colorful toilets are again in vogue. Here, our readers tell us whether the trend is worth holding on to or giving the flush.

Hard no. White gives me a sense of security that it’s clean. It’s so ingrained in my brain that if it looks clean, it must be safe, that I cannot imagine not having pure white surfaces in areas that come in contact with usually covered parts of my body.
@olga_bukur

We did that. It was called the ’70s.
@dfalliers

Lived with a black toilet for seven years and I can tell you, it is weird.
@k_bentley

So are the ’70s dethroning (sorry, couldn’t resist) mid-century modern?
@sondraville

I have my original pink toilet, and I love it!! It totally makes the bathroom. Everyone wants to see it when they come over. It’s joyful!
@laurenwstead

READER POLL

55% Love

45% Hate

Had a chocolate brown one in a rental once. Upside: can’t tell when it’s dirty. Downside: can’t tell when it’s dirty.
@roscopeco

I adore them, especially with the tub, sinks, and bidet matching exactly. Some colors are just not too welcoming, like a brown or puke green toilet. But all others are a yesssss. Especially turquoise.
@beckseal

Hate it. Never looks clean. Hard to match or replace.... It’s a toilet. Keep it simple.
@icemoderne

With the right design, absolutely! The bathroom needs to match the vibe.
@mamabird86

I clean white toilets at my house. I have a husband and two boys. If I didn’t have white toilets, I wouldn’t know if they were REALLY clean. Toilets are gross and should remain white.
@swanbor

We had a colorful phase in the ’70s. I still remember my childhood home’s lavender sink/toilet/bath combo. Hard pass.
@anneandmiles

1950s American Standard toilets like Ming green, Claire de Lune blue, etc.: such a fan!! Fashion over hygiene!
@john.thesaurus.rex

I live for tacky, so I’m all here for colorful commodes.
@microwaved_tuna

ILLUSTRATION: PETER OUMANSKI

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Here, our staffers pick some of their favorite projects championing budget-friendly practices and materials that architects and designers have uploaded to Dwell.com.

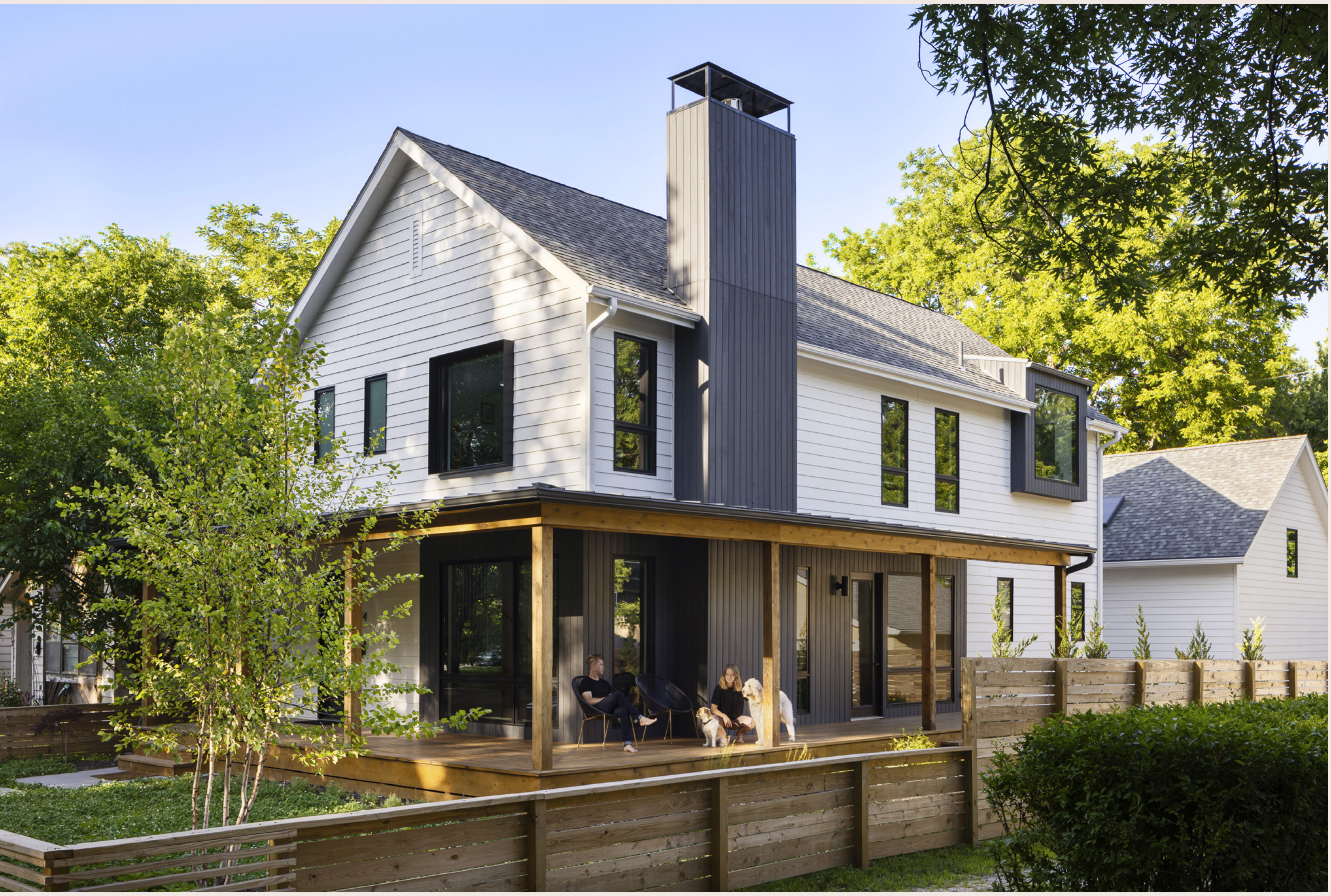
Modular Modern Farmhouse

by Hoke Ley

Made of four prefabricated modular shells that were crane-set in eight hours, the 3,300-square-foot home that Hoke Ley principals Jared and Katie Hoke created for their family of four (and two dogs) in Lawrence, Kansas, balances local vernaculars with Danish design—a nod to where the couple first met. “It’s a simple and highly functional layout,” Katie says, adding that the open-plan kitchen, living, and dining room “acts as command central,” with sight lines across the ground level to the wraparound porch and outside neighborhood. A goal for the home (constructed for $150 per square foot) was to “create an example of what can be achieved with energy-efficiency design methods that were not exorbitant in cost,” says Katie.

More at Dwell.com

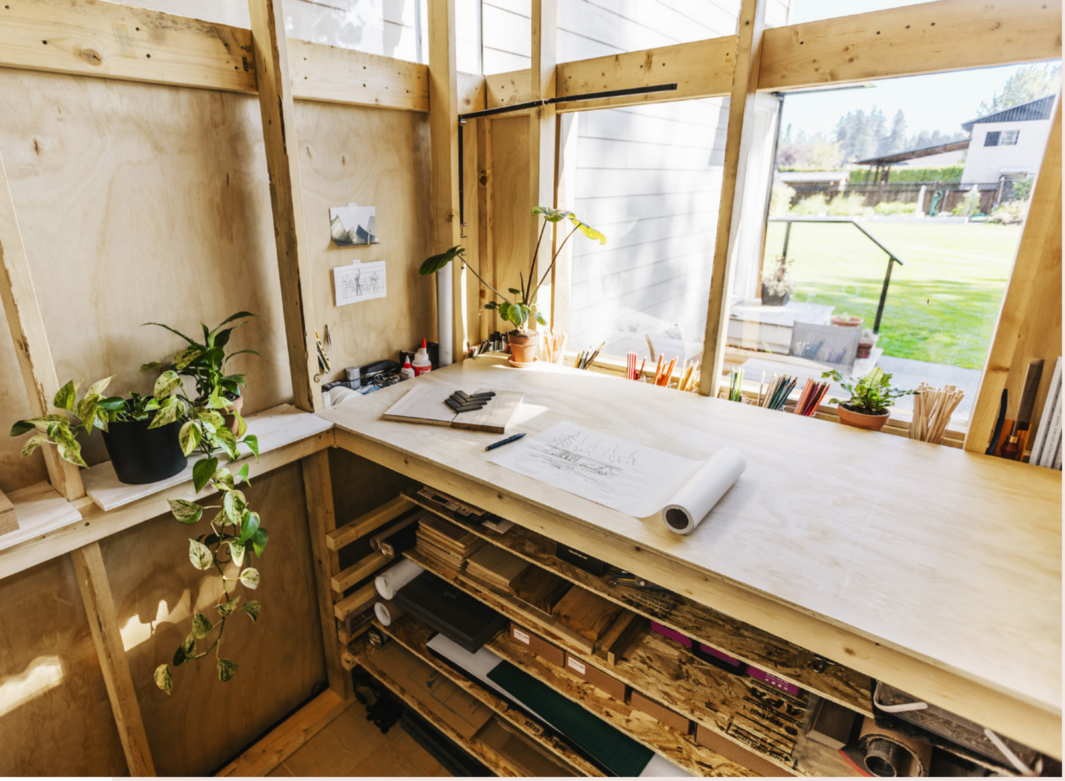
Do you have a project you’d like to see published in Houses We Love? Share it at dwell.com/addhome.



“Though prefab housing has been around for plenty of time now, there’s still something magical about watching a home come together in pieces—especially, in a case like this, when it looks as if it were built from the ground up.”

KATE DRIES, EXECUTIVE EDITOR

PHOTOS: NATE SHEETS (MODULAR MODERN FARMHOUSE); ALPINE MEDIA PRODUCTIONS (LIGHT RIBBON STUDIO); DANI SERRANO STUDIO (THE CAMPER HOUSE)



“This small studio has everything a creative person needs to work from home. I especially love that it fits both a sitting desk on one end and a standing desk on the other.”

DEREK ENG, ART DIRECTOR

Light Ribbon Studio

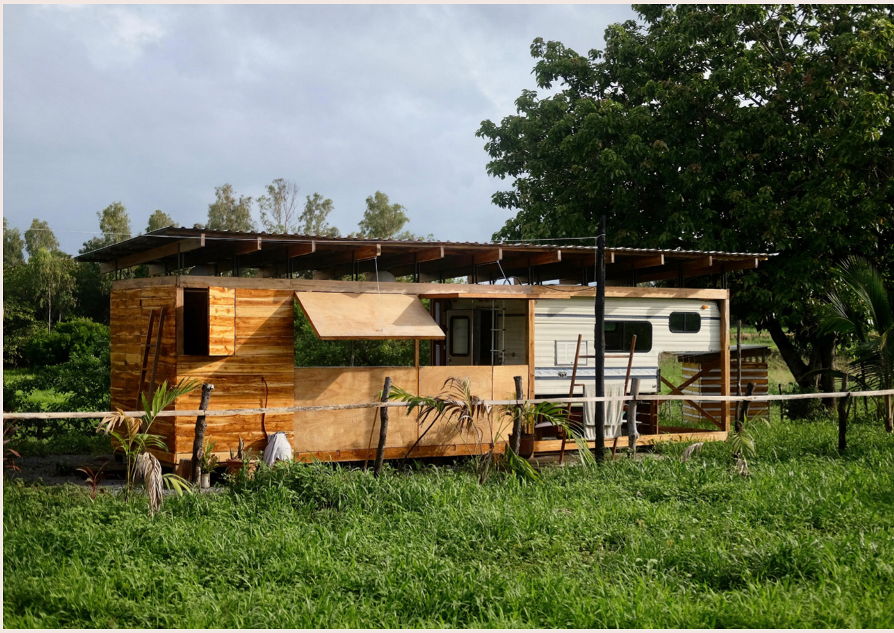
by Base Architecture

With a $10,000 CAD budget and 60 square feet on the lot behind his rented coach house in Langley, British Columbia, Base Architecture founder Timothy Vander Hoek built a tiny work studio on wheels in response to his own brief: “How could I make a shed that was pleasing to spend more than 40 hours a week in?” A favorite painting, an unsparing portrait of Oliver Cromwell showing “warts and all,” informed Timothy’s rough-and-ready approach to his four-month DIY project. The SPF softwood lumber and cedar cladding are left unfinished as reminders of the bare-bones construction. Even a muddy boot print, a vestige from a lumberyard worker, remains on one of the walls. Acrylic clerestory windows made by the architect create what he calls a “lifted” rooftop effect, providing light, adding extra room for storage, and maintaining sight lines to the surrounding greenery.

The Camper House

by Dani Serrano Studio

Architect Dani Serrano transformed a Pastime camper he bought for $1,500 into a coastal shelter inspired by a *palapa* (open-sided dwelling with a thatched roof) in Nicaragua. After raising the camper on stilts, the avid surfer and traveler and his carpenter friend Tiemo Riediger used a radial arm saw and drill to convert the vehicle into a bedroom and attach an open-air wooden frame around it to add a living area, kitchen, and bathroom. A teak-and-fabric partition slides to enclose the wooden frame along with pulley-operated window coverings at the shelter’s rear. “They’re easy to operate and make you feel as if you’re living on a sailboat,” says the architect. The $8,000 total investment is slowly paying for itself, since the camper is available to rent on Airbnb during the six months Dani leaves Nicaragua for his native Spain.



“There’s a purity to Dani’s structure in that it’s a product of its environment in terms of talent and materials.”

DUNCAN NIELSEN, NEWS EDITOR

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Modern World

CURATED BY
Sheila Kim

TEXT BY
Megan Reynolds

PHOTOS BY | @JASONLECRAS
Jason LeCras

Shopping Around

Kitchens and bathrooms are the hardest-working rooms in the house—but Megan Reynolds, Dwell's senior home guide editor, works harder. In service of anyone thinking of giving their spaces a refresh, she did the legwork and got hands-on with new products at every price point.

induction burners

Gas stoves are terrible for the environment and, by extension, not great for humans. Prior to my visit to the Dacor showroom in Manhattan, I thought (despite my job) that an induction stove and an electric stove were one and the same. (An induction range creates heat via what seems like magic—electromagnetic waves warm up the cookware, making for an evenly heated pan and a faster cooking time all around.) Edouard Massih, owner and founder of Edy's Kitchen in Brooklyn, and Jillian Bartolome, a Los Angeles–based pastry chef, urged me to examine the following criteria in considering an induction cooktop: Are the burners of multiple sizes? Does the power display make it easy to adjust the temperature? And, most important, is it easy to use and clean?

In lieu of buttons, knobs, gaskets, and dials, the Dacor induction cooktop I tested (opposite) presents as a smooth rectangle of black glass with a simple panel in the front that controls the burners. The temperature of each burner is rated on a scale of 1 to 10, which means that, after a little trial and error, a savvy home cook can figure out what level heat is required to get a good sear on a steak or to boil water fast. Though I cannot speak to the former, watching the latter happen while testing the Dacor range was a revelation. A pot of water big enough to make a serving of instant ramen came to a roiling boil in what felt like seconds. Two eggs, scrambled in an unholy amount of butter, came together in under five minutes. The stove top itself was easy to clean—just some warm water on a microfiber rag got rid of the little blobs of egg left from my careless cracking. I remain a gas devotee only because it's what my rental provides, and at least for now, being able to adjust the flame presents the illusion of control. But if and when the opportunity arises, induction is the way for me.

$

Thor Kitchen Built-In 36" Induction Cooktop ($1,000)

$$

Bertazzoni Induction With Integrated Hood ($5,200)

$$$

Fulgor Milano 48" Sofia Pro Induction Range With Griddle ($14,000)

PRODUCT PHOTOS: COURTESY THOR KITCHEN, BERTAZZONI, FULGOR MILANO

faucets

If a faucet is doing its job, it looks great, but you're not really thinking about it when you use it, and if it's not, well, then there's a problem. Touchless faucets are having a moment, for practical and also sanitary reasons. (If your hands are covered in raw egg and meatloaf, it's much easier to just hover near the spigot to rinse off.) But there's something a little soulless about the touchless faucet: the automatization of a process that is both satisfying and simple foretells a future where everything we do will be automatic. Fantini Rubinetti's Icona Classic faucet, designed by Vincent Van Duysen, is not touchless but has an elegant curve to the spigot and a pleasing, almost vintage look to the individual taps. And the sink itself is a timeless design, so much so that it would fit into any space. The faucet is kept under glass at the Fantini showroom so as to highlight the fact that it's art as well as a utilitarian object that every home must have. At around $3,215, it's certainly not the cheapest thing out there, but if you're looking for high design and practicality—and have a lot more money than I ever will—then this is for you.

$

Moen Cia Kitchen Faucet With MotionSense Wave (starting at $700)

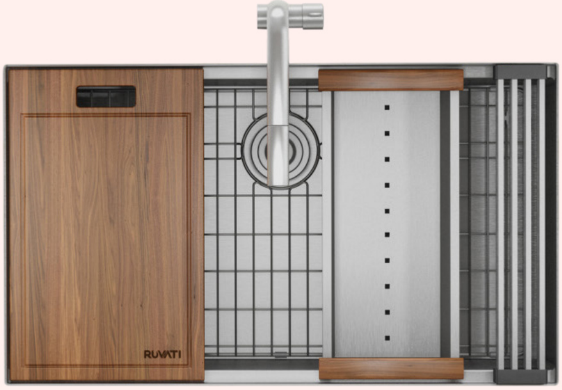
$$

Jason Wu for Brizo SmartTouch Kitchen Faucet ($1,000)

$$$

Fantini Rubinetti Icona Classic in Deep Black PVD (starting at $3,215)

PRODUCT PHOTOS: COURTESY MOEN, BRIZO, FANTINI RUBINETTI



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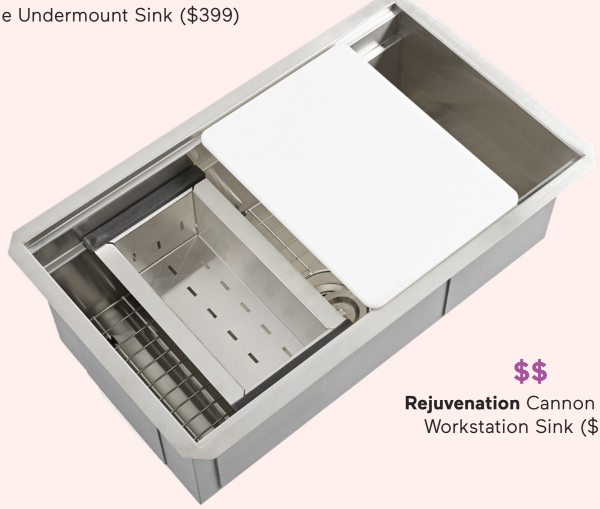
Ruvati Roma 32" Workstation Ledge Undermount Sink ($399)



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Rejuvenation Cannon Single Workstation Sink ($719)

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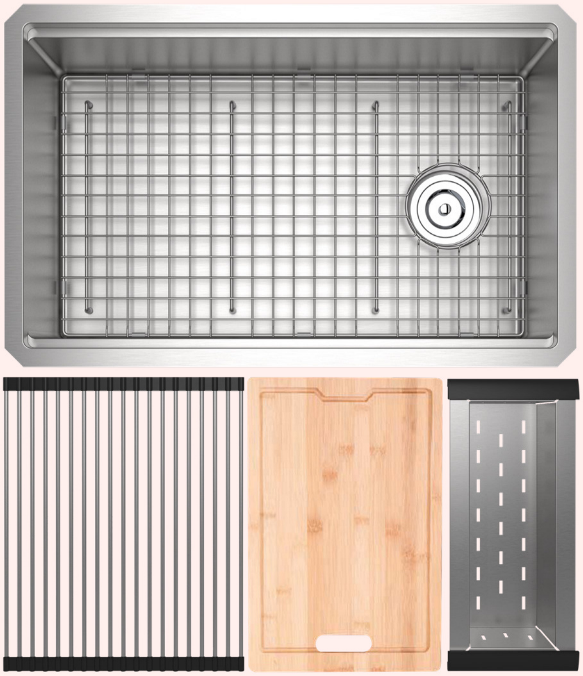
House of Rohl Culinario Sink ($1,500)



PRODUCT PHOTOS: COURTESY RUVATI, REJUVENATION, HOUSE OF ROHL

workstation sinks

Although a farmhouse sink, of the sort popularized by home renovation television and vintage enthusiasts alike, is still *the* status sink per HGTV, do not overlook the workstation sink, which is hot on its heels. Though I've never given much consideration to my sink unless it's not working, Dean Peterson, the man behind Sink Reviews on TikTok, which had 799,400 followers at press time, offered some criteria to consider when evaluating one: Is the sink generic, or are there unusual or beautiful features? Is it functional, and does it fit within the context of its surroundings? And, most important and controversial, are there separate faucets for hot and cold? (Peterson loves them and feels they are nonnegotiable.)

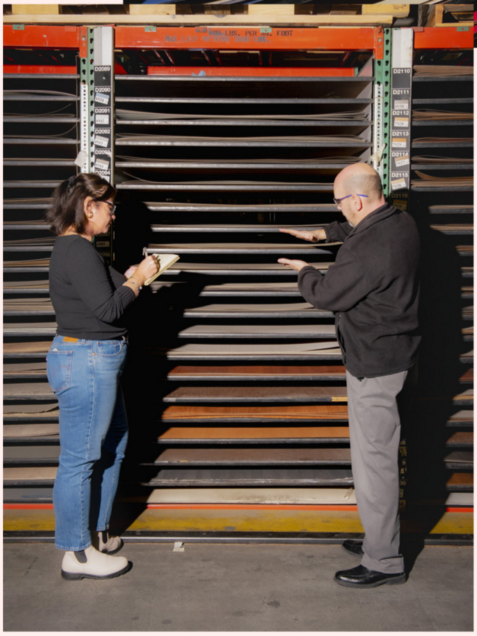
A workstation sink is intended to increase productivity, with many attachments and accessories. The sink I tested at Ferguson Kitchen and Bath's lovely and accommodating showroom (above) allowed me to rinse vegetables and then cut them, all without moving from my command station. The strainer attachment was by far the most useful, but the cutting board left a little to be desired: Because it was not flush to the edge of the sink, leaning over just slightly to cut the fennel and green pepper for my salad hurt my back.

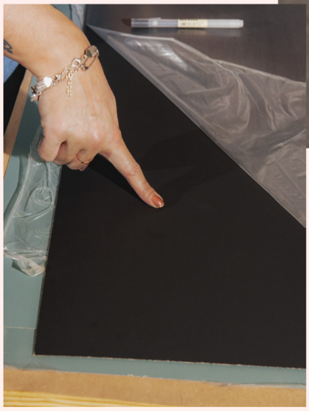
Despite these quibbles, a workstation sink has its perks. A small space could benefit from this sink's multipurpose nature, though I cannot imagine any average rental apartment going the extra mile to include anything other than the standard-issue metal. And while you can certainly replicate the feel of the real thing by purchasing any number of over-the-sink doodads meant to save space, the luxury of a workstation sink is that everything fits seamlessly.

countertops

Dark, sumptuous countertops are all the rage. And while black marbles and natural stone look lovely in the kitchen, there are less expensive options, too. In the outer reaches of Long Island, in a charming town called Bethpage, inside a cavernous warehouse, I gained a newfound appreciation for that much-maligned material: laminate. Much like tile, laminate is a versatile option that can be used everywhere, but it is especially prevalent in countertops. The trick with laminate is getting it to look expensive; thanks to the wonders of modern technology, it can appear to be marble, stone, wood, or a photo of your aunt Elizabeth—if you can print it, you can put it on laminate! For countertops that aren't natural stone, designer Hana Mattingly, of Innen Studio in San Francisco, urges simplicity. "Look out for one that is simple and doesn't have much obvious faux veining," she says. "Since it's not the real thing, it's better not to fake it, but to embrace more subtle patterns and colors."

Starting at $3 a square foot, Wilsonart's Traceless line is a very affordable choice that both looks and feels expensive under the hand. To thoroughly test its smudge-proof claims, I pressed my sweaty palm against the soft black and watched in amazement as my greasy print disappeared right before my eyes. It's a neat party trick that stands as testament to the durability of the product, but also its claims. Spilling a glass of red wine on a creamy white slab of Calacatta is cause for agita, but doing so on a hulking length of laminate is no biggie. Refill your glass, wipe up the spill, and you're good to go.





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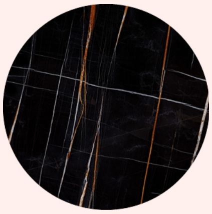
WIlsonart Traceless Laminate Collection in Midnight Velvet (starts at $3 to $5 per square foot)



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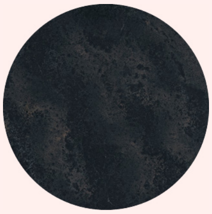
Ava Sahara Noir Ceramic Tile (starts at $225 per square meter)



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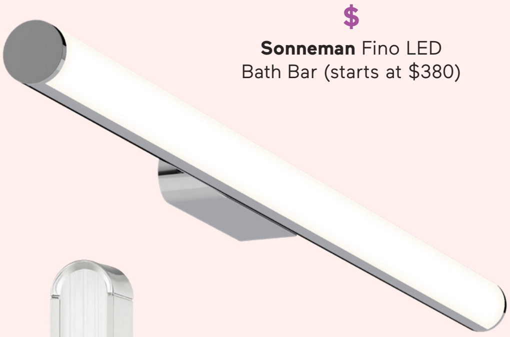
Caesarstone Pebbles Collection in Darkest Quartz (starts at $125 per square foot, including installation)

PRODUCT PHOTOS: COURTESY WILSONART, CAESARSTONE, AVA



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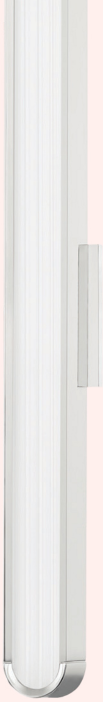
Sonneman Fino LED
Bath Bar (starts at $380)



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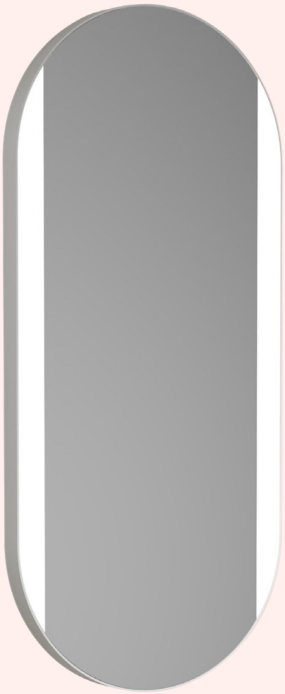
Hudson Valley Lighting
Starkey ($1,070)



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Hastings Tile & Bath
Punto Wall-Mount Mirror
With Integrated Lighting and
Sensor Switch ($1,760)

bathroom lighting

Of all the places one might encounter hideously unflattering lighting, a restroom sits high atop the list. Bathroom lighting is historically awful—flickering fluorescent tubes or dingy yellow bulbs—but like most things in life, it doesn't have to be if you're willing to spend a little cash. The Punto Wall-Mount Mirror, which I viewed at Hastings Tile and Bath's showroom in Manhattan, is an elegant mirror with a built-in LED fixture with adjustable brightness that gave me a close look at various parts of my visage that have been otherwise obscured by the subpar lighting of my current apartment's bathroom. Innen Studio's Hana Mattingly recommends looking for a damp-rated, dimmable lighting fixture that offers front-facing illumination. Punto's model did not disappoint; it was quite bright (but dimmable) and highlighted every pore, hair, and wrinkle, but not in the cold and clinical way a mirror with a ring light behind it might. It was both humbling and sobering to consider myself this closely, but I'm grateful for the experience, since it gave me the chance to pluck an errant nose hair that had been evading my grasp (and also to contemplate Botox in a serious way).

While I won't be springing for cosmetic surgery at any point in the near future, I learned that good lighting really does make a difference—and if you can find it at any price, why not?

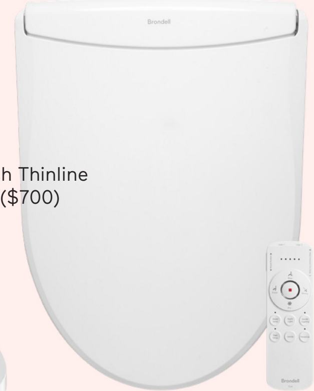
PRODUCT PHOTOS: COURTESY SONNEMAN, HUDSON VALLEY LIGHTING, HASTINGS TILE & BATH

bidet seats

No longer relegated to European hotels, the bidet is a fantastic solution to the age-old problem of how best to tend to your undercarriage after the deeds are done. Companies like Tushy have democratized bidets, offering the basic functionality at a reasonable price, but if you're going to have a bidet, it might as well do everything and a little more.

While there are other, less expensive products on the market, the first name in luxury toilet experiences is Toto. Before visiting the brand's Manhattan showroom, I'd only heard of the legend of Toto: *RuPaul's Drag Race* icon Detox splurged on a Toto Neorest for her home, and Drake gave DJ Khaled four of the same for his birthday. In person, the Neorest is, I'm sorry, gorgeous—a big boy, to be sure, but kitted out with the attendant bells and whistles that one comes to expect from luxury models. (While I was unable to test out a Neorest for myself, I am still in its thrall and will be for some time.)

The Toto Washlet, on the other hand, is still an experience, elevating the simple act of using the restroom to a bit of a spa moment. The seat, which is constantly warm, lifts and closes automatically, while a handy remote control provides a variety of options for below-the-belt maintenance once your business is finished. The initial burst of warm water on the nethers took this writer by surprise, but the drying function—a gentle breeze of warm air for as long as you want—is something that I now cannot live without.



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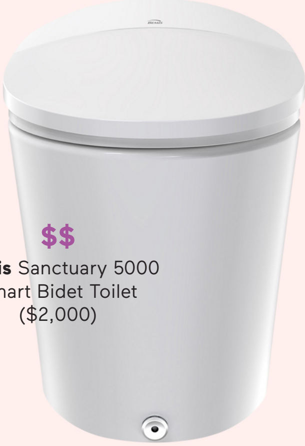
Brondell Swash Thinline Bidet Seat ($700)



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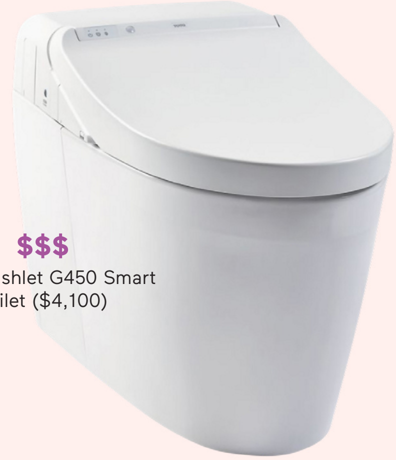
Bemis Sanctuary 5000 Smart Bidet Toilet ($2,000)



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Toto Washlet G450 Smart Toilet ($4,100)

PRODUCT PHOTOS: COURTESY BEMIS, BRONDELL, TOTO

infusion showerheads

The new thing in shower innovations is experience—a shower is a shower, but wouldn't it be more fun if your particular shower were an *experience* that replicated some of the amenities a spa provides? Hai's signature product is a fairly standard but elegantly designed showerhead with an infusion attachment. Setting up the showerhead sent to my home was easy enough for me, a woman who would rather outsource most of her tasks to someone else. It provides the options for a hard stream or a more gentle mist, and the Bluetooth connectivity, which allows users to monitor water flow, among other things, from their phones is a gimmick rather than a necessity, though I suppose it was useful to see that if I treat myself to a 15-minute shower, I'm using far too much water for it to be sustainable. Scentwise, the infusion pods didn't do much more than a fresh bundle of eucalyptus strung to my showerhead with a rubber band would. But the pods don't leave as much of a mess as dried leaves do, and at $30 for a box of 16 tablets, they're slightly more cost-effective.

Kohler's offering, the Sprig, works similarly to Hai's, with pods that attach to the unit and infuse the stream with scent. And the Kohler showroom has an experience room where you can test any of the company's hardware by actually taking a shower. While I wish I'd booked the whole enchilada, I was content to repeatedly wash my hands like a raccoon in the gentle yet powerful stream of a showerhead while the bergamot and lemongrass scent of the Recharge pod (which you must continually repurchase, like printer ink) filled the wet room.

$

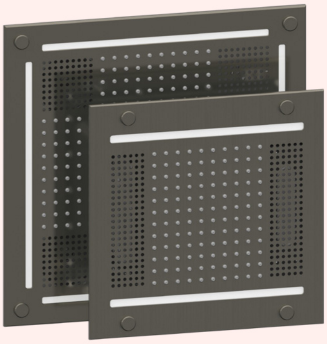
Hai Fuse Attachment and Pods
($49 for attachment;
$30 for pack of 16 pods)

$$

Kohler Sprig Infusion System + Pods
(system starts at $150;
pods start at $9)

$$$

ThermaSol HydroVive 14 Steam Shower
With Chromotherapy
($6,490)



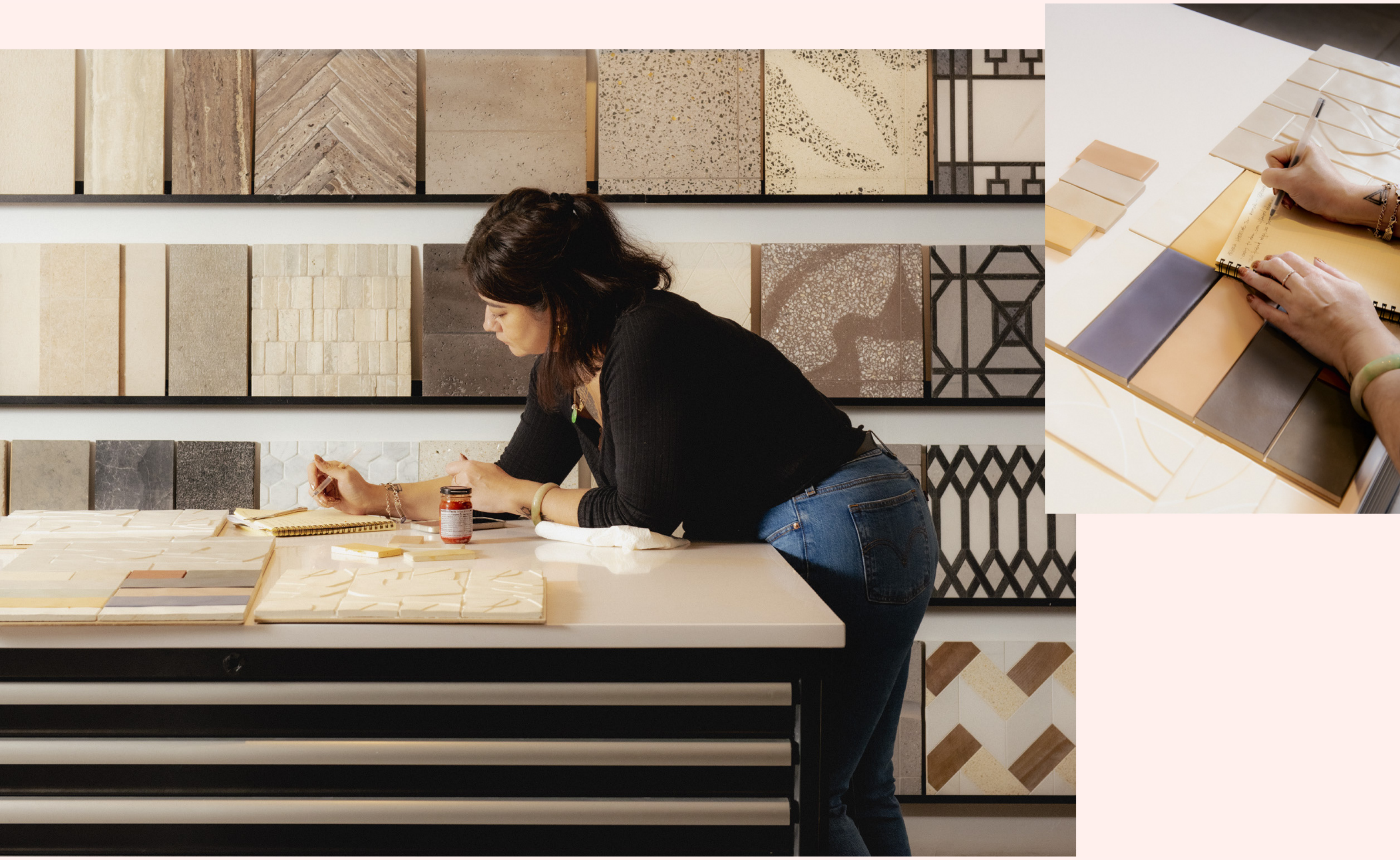
PRODUCT PHOTOS: COURTESY HAI, KOHLER, THERMASOL

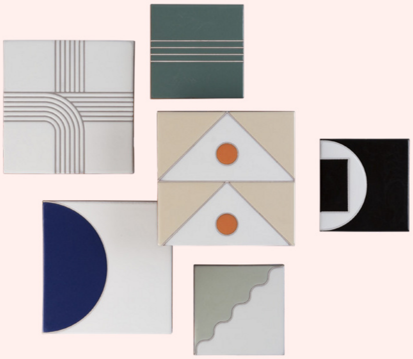
tile

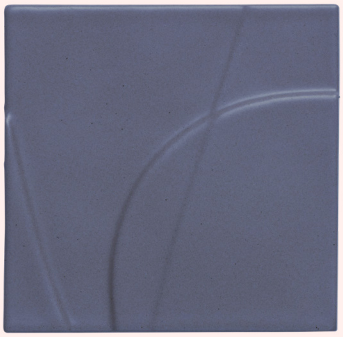
Tile feels like the most important of all the finishes in a kitchen or bathroom. It communicates personality and verve and is a measure of an individual's taste, good or bad. Parsing aesthetic choices in this category is pointless, since it is truly a matter of what you like, but in terms of practicality, utility, and function, there are some things to keep an eye out for, according to Innen Studio's Hana Mattingly: Does the tile have finished edge pieces? Is it sealed and therefore nonporous? And, for ease of installation, can it be mounted to a larger, eight-by-eight board?

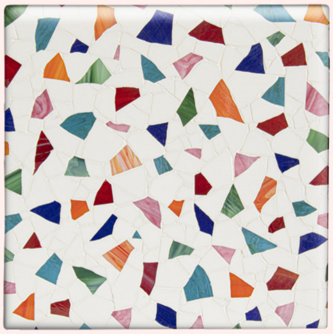
At the Ann Sacks showroom, a truly dizzying array of tile covered the walls, but I only had eyes for Kohler's WasteLab offerings, which are practical, beautiful, and good for the environment. (They're made from products left over from the manufacturing process.) Thankfully, the options for color and texture were subtle yet distinctive, but what I really wanted was practicality. WasteLab ticked all the boxes Mattingly listed while also meeting one of my requirements for being easy to clean.

A bright smear of curry paste on a tile wiped away like a dream and, miraculously, didn't stain. Underhand, the tile felt cool and quietly expensive, artisanal but muted enough to suit any decor—a fabulous selection for the apartment I wish to renovate in the future. ■









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Block Shop x Fireclay Tile
(starting at $40 per square foot)

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Kohler WasteLab Abstra
($50 to $80 per square foot)

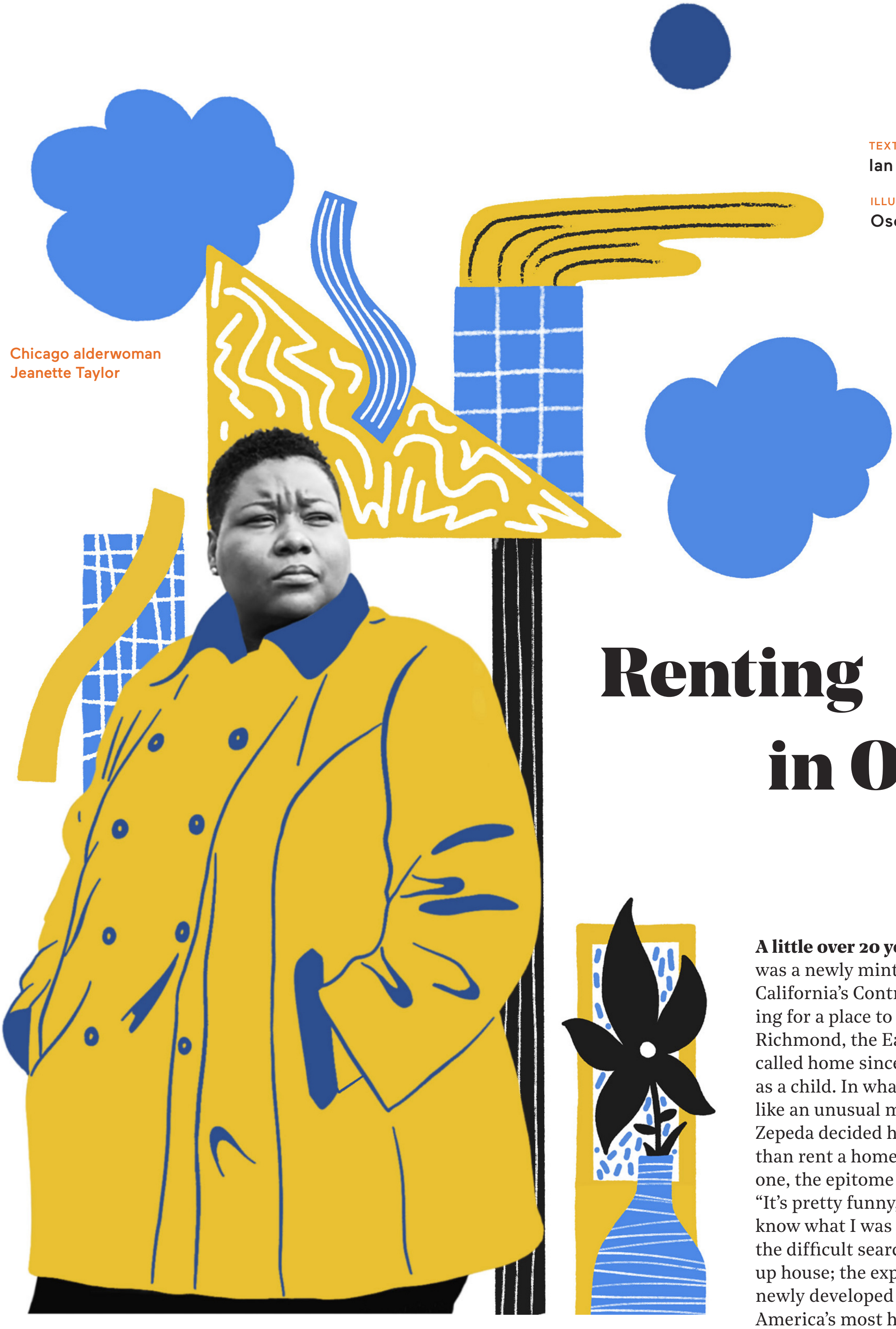
$$$

New Ravenna Heritage Collection
in Memphis Raku ($198 per square foot)

PRODUCT PHOTOS: COURTESY FIRECLAY TILE, KOHLER, NEW RAVENNA

TEXT BY
Ian Volner

ILLUSTRATIONS BY | @DU.ARTE.DESIGN
Oscar Duarte



Chicago alderwoman Jeanette Taylor

PHOTO: COURTESY JEANETTE TAYLOR

Renting in Office

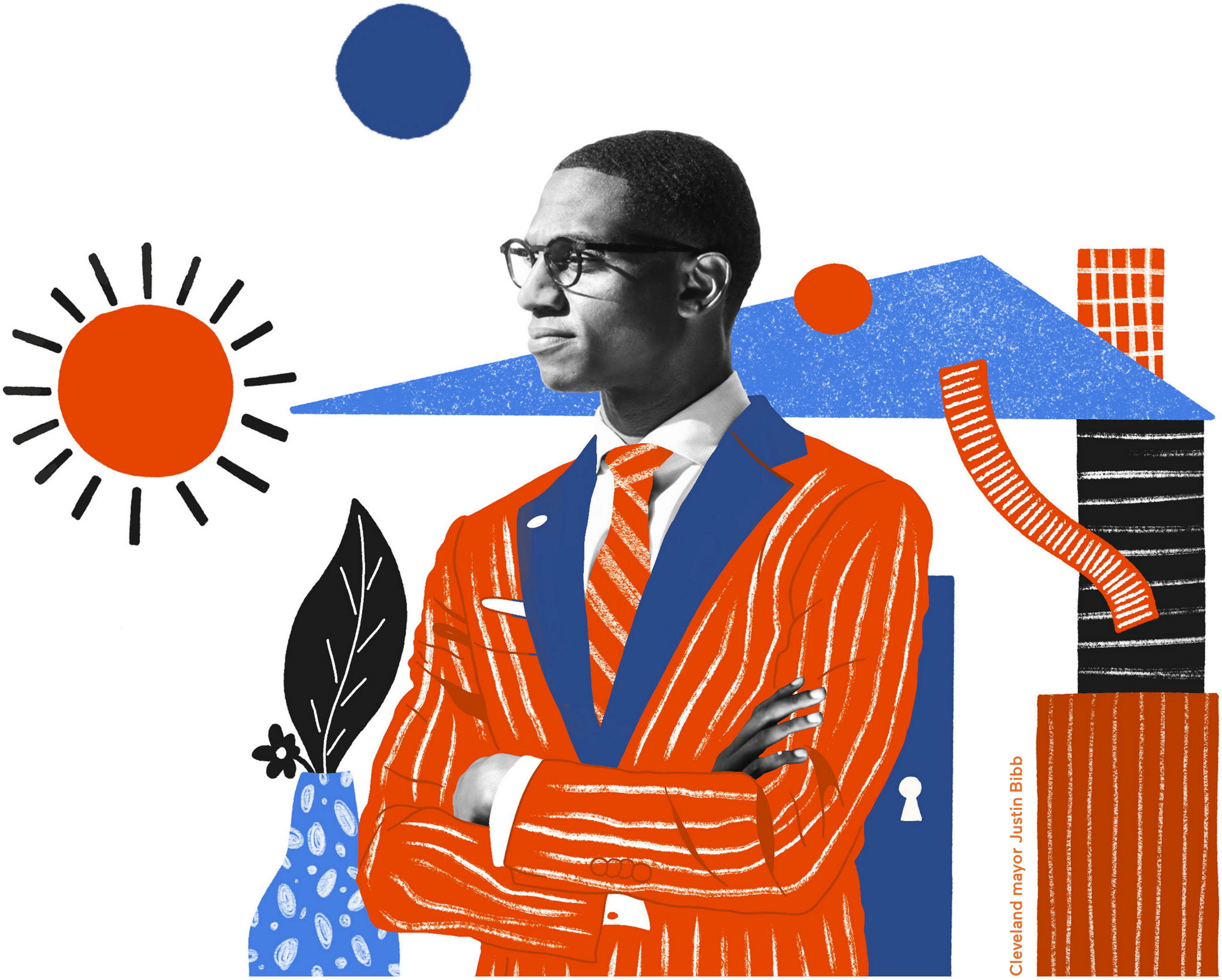
Across the United States, a new generation of government officials are taking their personal struggles with housing and making them political.

A little over 20 years ago, Cesar Zepeda was a newly minted graduate of California's Contra Costa College and looking for a place to live somewhere around Richmond, the East Bay community he'd called home since emigrating from Mexico as a child. In what seems—today at least—like an unusual move for a 22-year-old, Zepeda decided he wanted to buy rather than rent a home and set out looking for one, the epitome of the American dream. "It's pretty funny," says Zepeda. "I didn't know what I was doing." What ensued—the difficult search; the travails of setting up house; the experience of living in a newly developed corner of one of America's most housing-challenged metropolitan areas—would eventually lead Zepeda into political life as a Richmond city council member.

When he was sworn in this January, Zepeda became one more among a growing number of mission-driven elected officials recently elevated to public office thanks in part to their ability to speak persuasively, often from personal experience, about the housing issues facing voters. Last month, when Representative Maxwell Frost of Florida declared on social media—shortly before his official installment as America's first Gen Z congressperson—that he'd been rejected for an apartment application in Washington, D.C., his post instantly went viral. It echoed years of stories about the cost of living for newly elected politicians struggling to find second homes in the expensive city, but also resonated with a vast audience of similarly frustrated Americans hungry for change.

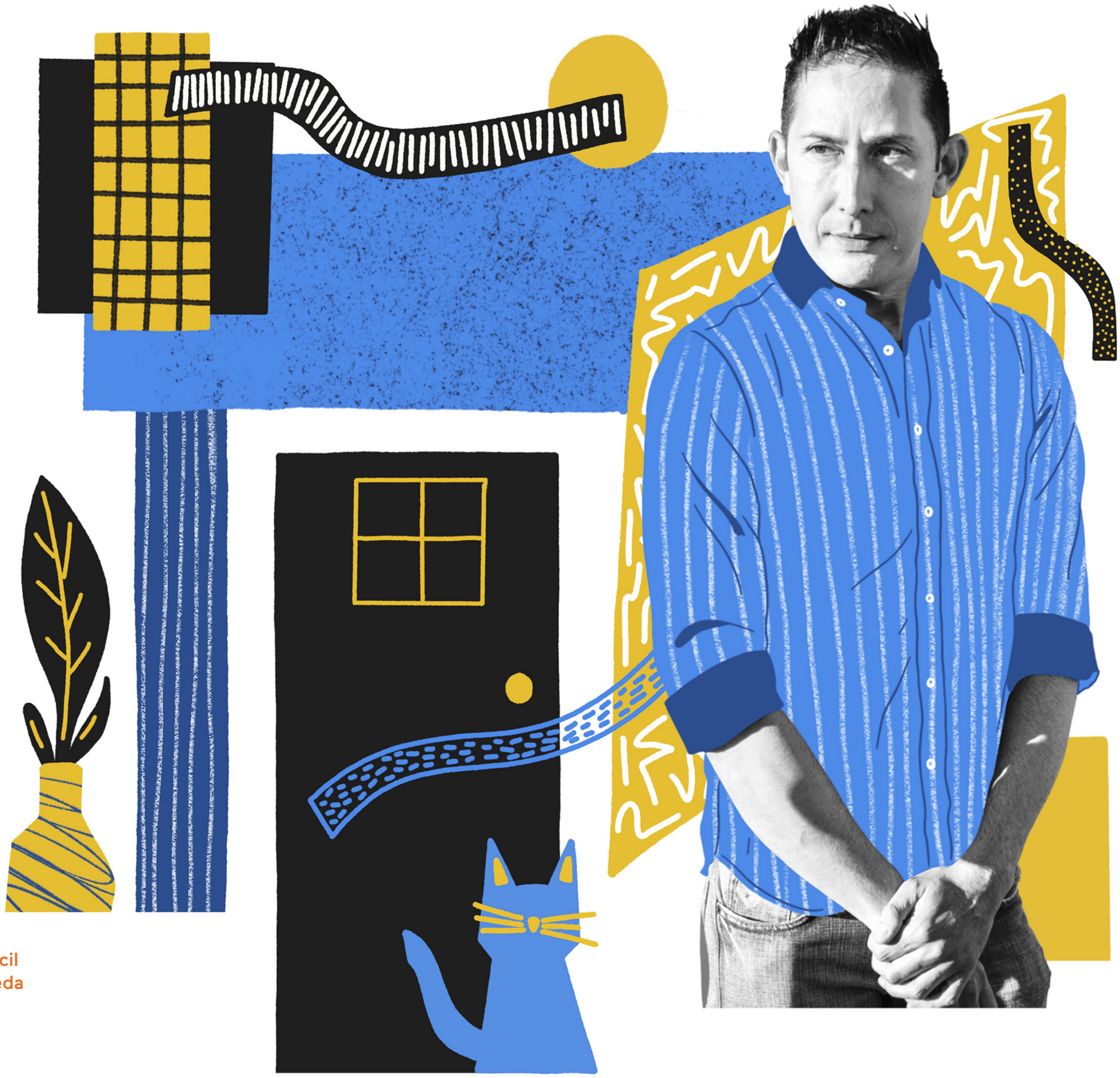
The U.S. has been a country where, historically, it's been more likely that your representative is a homeowner—or even a landlord—than a renter; as as outlined in "Who Represents the Renters?," a recent study from researchers at Boston University and the University of Georgia, "The disproportionate share of public officials who own single-family, relatively high-value homes may help to explain the reification of single-family homeownership in public policy decisions at every level of government." The new influx of those passionate about housing options in public office sets up an ability to counterbalance that bias, and now, as first-time leaders get down to the gritty business of governing, they face the daunting task of figuring out how to turn their experiences into effective policy positions.

For Zepeda, that story is an unusual one. "Housing is a big problem for us, not just in Richmond but throughout the Bay Area," he says. Having found a home of his own at last, Zepeda discovered his new neighborhood in the Hilltop section had yet to get effective political representation, and so he worked to establish the Hilltop District Neighborhood Council. Even then, he found that the real decisions, with regard to housing especially, were made by a tight-knit group of longtime Richmond politicos. As Zepeda puts it, "Their attitude was, 'If you want to do this project, you have to use my friend.'" In one episode, he says, an affordable, multifamily project adjacent to the nearby BART train station was delayed amid what some said was self-dealing by local officials. In a city that has, as Zepeda notes, "an alarming amount of unhoused" and a desperate need for transit-accessible homes, the furor over the stalled development helped spur his decision to challenge one of the implicated officials for the District 2 seat. Zepeda's dark-horse win >



Cleveland mayor Justin Bibb

PHOTO: COURTESY JUSTIN BIBB



Richmond city council member Cesar Zepeda

was unorthodox from start to finish: Following a tied vote, his name was drawn out of a shopping bag by the city clerk as part of the official tie-breaking process. (His opponent has contested the decision.)

Halfway across the country, in Cleveland, Ohio, 35-year-old Mayor Justin Bibb took office just over a year ago, the second-youngest person to hold the position in the city's 220-year civic history. That history, from frontier way station to the site of industrial boom, then post-industrial struggle, is very much on Bibb's mind when it comes to housing in Cleveland today. "We were one of the largest cities in America in the '50s and '60s," says Bibb; once known as the nation's Sixth City, Cleveland had a population that grazed the million mark around mid-century before dropping by nearly two-thirds in the ensuing decades. As a native of the East Side's Mount Pleasant neighborhood, Bibb says he saw firsthand the effects of the city's decline on working-class and minority residents, as well as how important housing security was to those who remained.

"My parents separated when I was four, and we went to live at my grandmother's house," Bibb recalls. "That home was a source of stability for my family." In more recent years, Bibb has watched as city leaders endeavored to bring people back to Cleveland by encouraging construction—only to see developers build luxury apartments many working people couldn't afford. "There was a lot of displacement," says Bibb. "Seniors, especially, couldn't afford to live with dignity." Emerging from the private sector, Bibb launched his campaign as a political novice in 2021 by advocating for a change in direction, and he's still pushing to keep the housing momentum going in his hometown. "I'm into walking to the barbershop, the grocery store, the church, talking to residents," he says, "trying to summon the political will to meet this moment."

For Alderwoman Jeanette Taylor of Chicago, the problem of affordable housing hits even closer to home. "When I was 19, I had three kids, and I applied for a housing voucher," she says. More than a decade later, she finally received one from the Chicago Housing Authority (CHA)—but with one unacceptable condition: "My son had graduated from high school, and they told me they couldn't have him on my lease or I would be evicted." Taylor's fight to find adequate housing for herself and her family turned into a more dogged belief in activism, working with the Kenwood-Oakland Community >

PHOTO: MINDY PINES

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The beautifully appointed handles are composed of Cocobolo wood and black lip pearl. At William Henry we know knives, and we're confident you'll love these as much as we do.

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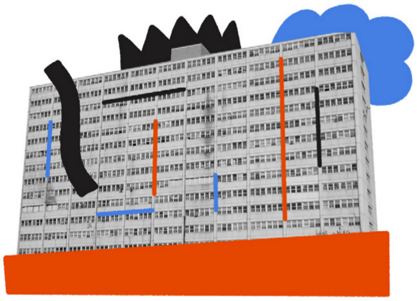
"This is turning out to be one of those cities where, if you don't make $150,000 a year, you can't live here."

JEANETTE TAYLOR, CHICAGO ALDERWOMAN

DIVERSITY
OVER
LUXURY



Organization to improve housing public services while also serving as a member of a local school council.

But her decision in 2019 to pursue citywide elective office took a little persuading. "I never wanted to get into politics," Taylor explains. "This was literally God telling me what to do." With three of her predecessors in office having been convicted of federal corruption charges, Taylor's 20th Ward was hungry for driven, mission-focused leadership, and the seasoned change-maker connected with voters through her no-nonsense take on the gentrification that threatens to displace many Chicagoans. "This is turning out to be one of those cities where, if you don't make $150,000 a year, you can't live here," she says. "The powers that be don't see that. Because, honestly, they hate poor people." As with Florida's Frost, Taylor's housing story became national news when she tweeted last year that, nearly three decades after originally applying, CHA would advance her application.

Now approaching the end of her first term and campaigning for her second, Taylor has a sense of both the potential as well as the pitfalls that await affordability advocates once in office. "We've been trying to merge CHA's vacancy list with the other available affordable-housing lists," she says—a move that would make it easier for anyone in the city to find an open unit—"and we've been pushing for a one-time real estate transaction fee that would go into affordable housing." Although those two initiatives remain stuck in the legislative process, Taylor did win a pitched battle for more affordable housing near the Obama Presidential Center on Lake Shore Drive, after concerns grew that the build would further gentrify the area.

Meanwhile, a year into his affordability efforts, Mayor Bibb's main target is now the Cleveland waterfront, a long-underused asset that has stymied previous administrations; with a new plan from Detroit-based developer Bedrock, Bibb believes he can prevail in redeveloping it, but he's eager for more help from Washington to enhance the quality of the site's tax-subsidized housing. "We need more federal funding," he says. "It's not just about housing, but housing infrastructure. No one should be living in housing without access to a park nearby."

The path for these pro-housing politicians remains steep, and for those just starting out, it's a long climb. Possibly their most important tools on the journey ahead: their ability to identify with their diverse constituencies and vice versa. During Zepeda's campaign, he saw the difficulty up close—but also, possibly, a way to rally Richmond voters to his vision of a balanced, all-in housing strategy. "I was door-knocking, and someone said, 'Why do we need to build so much housing?'" Zepeda recalls. "I said, 'You have kids, you want them to stay here. That's why we need all kinds of housing for all.'" ■

PHOTOS: NITRAM242; MONICA REIDA; STEVE RHODES; BOB SIMPSON, LICENSED UNDER CC BY-NC 2.0

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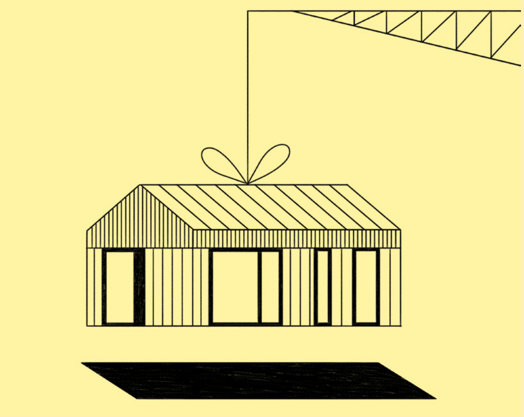

V1 kitchen

VIPP.COM
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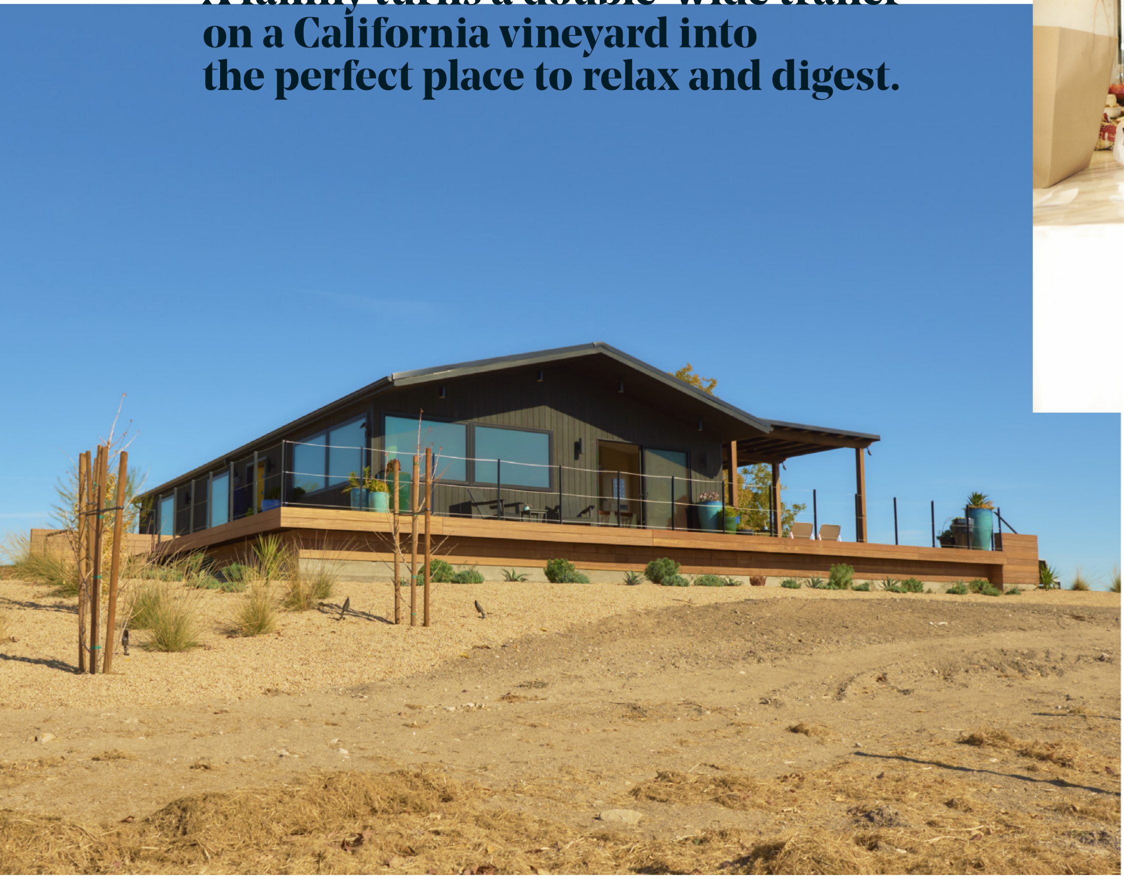
Movie producer turned restaurateur Ash Shah (below right) refurbished a mobile home on his vineyard in Paso Robles, California (right), creating a modest yet striking weekend getaway for himself and his family. The charred wood exterior (below left) looks great and protects against fire. Ash chose the furniture (opposite), alternating iconic midcentury pieces with selections from CB2 and Ikea to maximize his family's budget.

An Exceptional Vintage

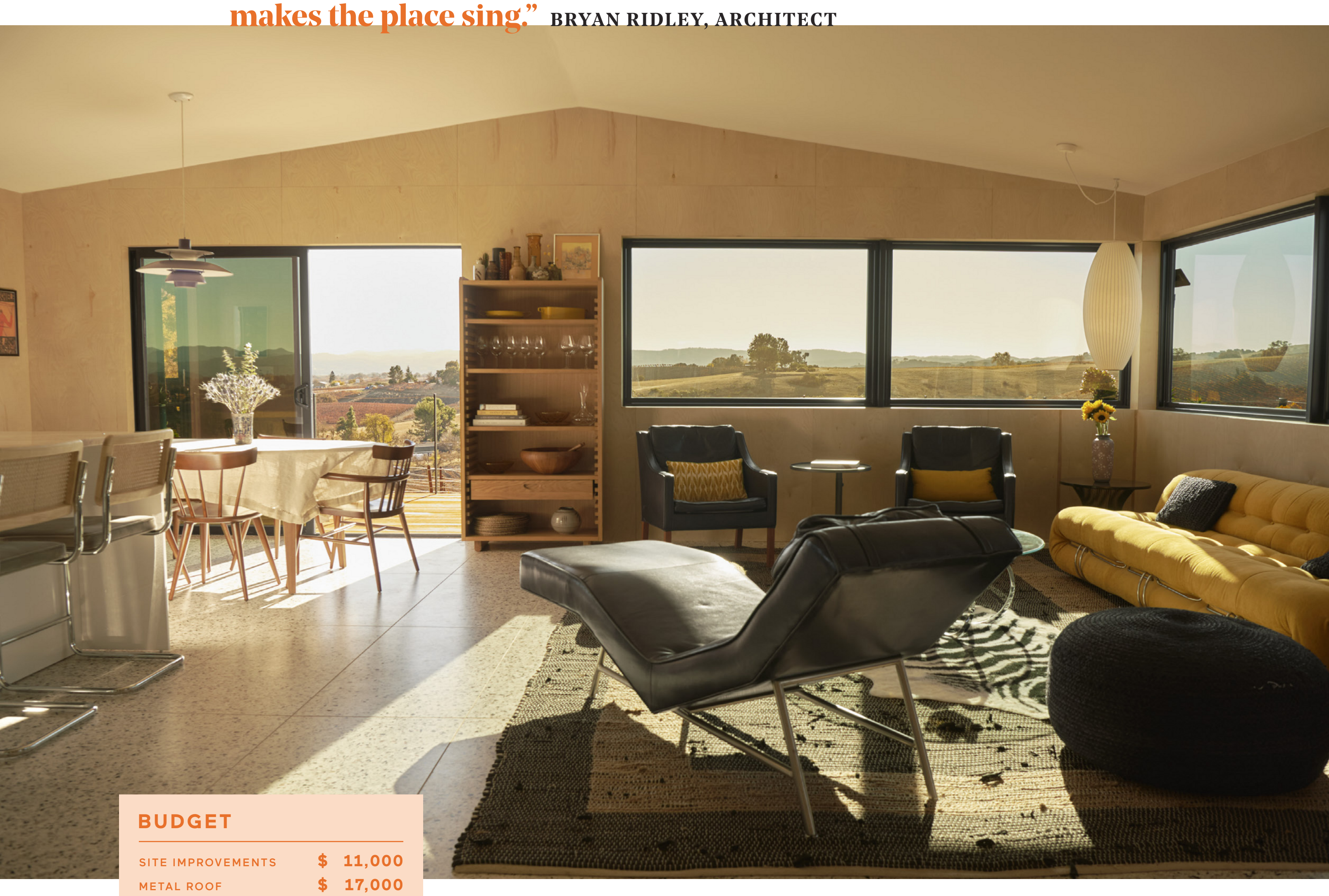
A family turns a double-wide trailer on a California vineyard into the perfect place to relax and digest.



TEXT BY
Esther Tseng

PHOTOS BY | @ARIANNA.LAGO
Arianna Lago

> “We made a commitment to a handful of materials that have some richness to them. That’s what really makes the place sing.” **BRYAN RIDLEY, ARCHITECT**



BUDGET

SITE IMPROVEMENTS	$ 11,000
METAL ROOF	$ 17,000
WINDOWS & DOORS	$ 35,000
EXTERIOR CLADDING	$ 25,000
INTERIOR WALLS	$ 35,000
BATHROOMS	$ 22,000
TILES & INSTALLATION	$ 35,000
CUSTOM MILLWORK	$ 15,000
DECK	$ 75,000
HOT TUB	$ 15,000
EXTERIOR LIGHTING	$ 10,000
INTERIOR LIGHTING	$ 5,000
APPLIANCES	$ 10,000
KITCHEN CABINETS	$ 6,000
LANDSCAPE & PLANTING	$ 20,000
PAINTING	$ 7,000
HEATERS	$ 4,000
FURNISHINGS/DECOR	$ 50,000
HVAC	$ 5,000
CONTRACTOR	$ 48,000
	$450,000

When the pandemic took hold in 2020, Ash and Niroupa Shah purchased their second Paso Robles, California, vineyard for $1,550,000. “We were holed away, looking on Zillow,” Ash says, and they found the 22-acre property up for sale. In 2016, Ash, a former independent movie producer, began branching out from the film business, opening Trejo’s Tacos with actor Danny Trejo, and Friends & Family, a now popular bakery and café in East Hollywood. Since then, he and Niroupa were often eager for more projects.

On their new property there was a 1,600-square-foot double-wide trailer that needed renovations before it could be inhabited again. The Shahs—including their four children, Anya (16), Maia (14), Bodhi (11), and Ravi (10)—knew they wanted a house suitable for both living in and entertaining friends and family but were uncertain about the trailer’s potential. “When I first started coming up here, a couple of my friends had double-wides they had done up, and that made me realize, Oh, wow, you can actually make these things really nice,” says Ash.

In the end, the Shahs spent $450,000 renovating and furnishing the property, keeping everything in the structure up to code by gently reinforcing it and using materials light enough to be supported by the relatively weak structure of the mobile home. The reconstructed interior walls are lined with birch plywood, which also added strength, while the floors are laid with porcelain terrazzo tile, which cost $5.50 per square foot—less than half the >

cost and weight of a typical poured terrazzo floor yet providing the same visual effect throughout.

"Historically, terrazzo has been a poured cement with aggregate. Then it gets ground and polished down—so it's really labor intensive," says Bryan Ridley of Bracket Architecture Office, who worked on the home with Ash. The interior walls, however, required a heavier lift. "There's a lot of care and detail put into the plywood throughout the whole home. They're all butt joints and no trim, so that takes an extra level of precision," says Ridley.

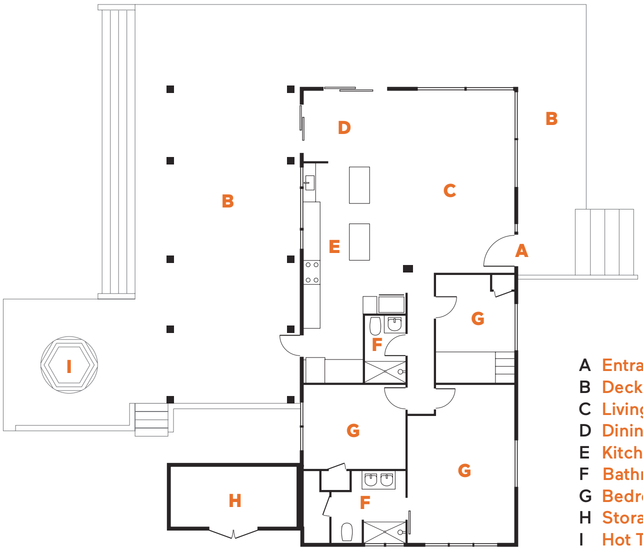
Other major costs included large windows purchased at Home Depot to open up the vineyard views from the living space and let in more natural light.

The couple added an 1,800-square-foot wraparound deck made of red balau hardwood to provide a vantage to the surrounding land. "The deck really connects you more to the immediate view of the vineyard and the neighboring property, so you really experience those outdoor spaces," says Ridley, "whereas, from the inside, you capture the distance."

"The open spaces, surrounded by our vineyard, make it a joy for the kids to explore and for us to entertain," says Ash. "The 360-degree views with a clear nighttime sky and thousands of stars make you never want to leave." ■

Paso Robles Vineyard Home

ARCHITECT **Bracket Architecture Office**
LOCATION **Paso Robles, California**



A	Entrance
B	Deck
C	Living Area
D	Dining Area
E	Kitchen
F	Bathroom
G	Bedroom
H	Storage/Utility Room
I	Hot Tub

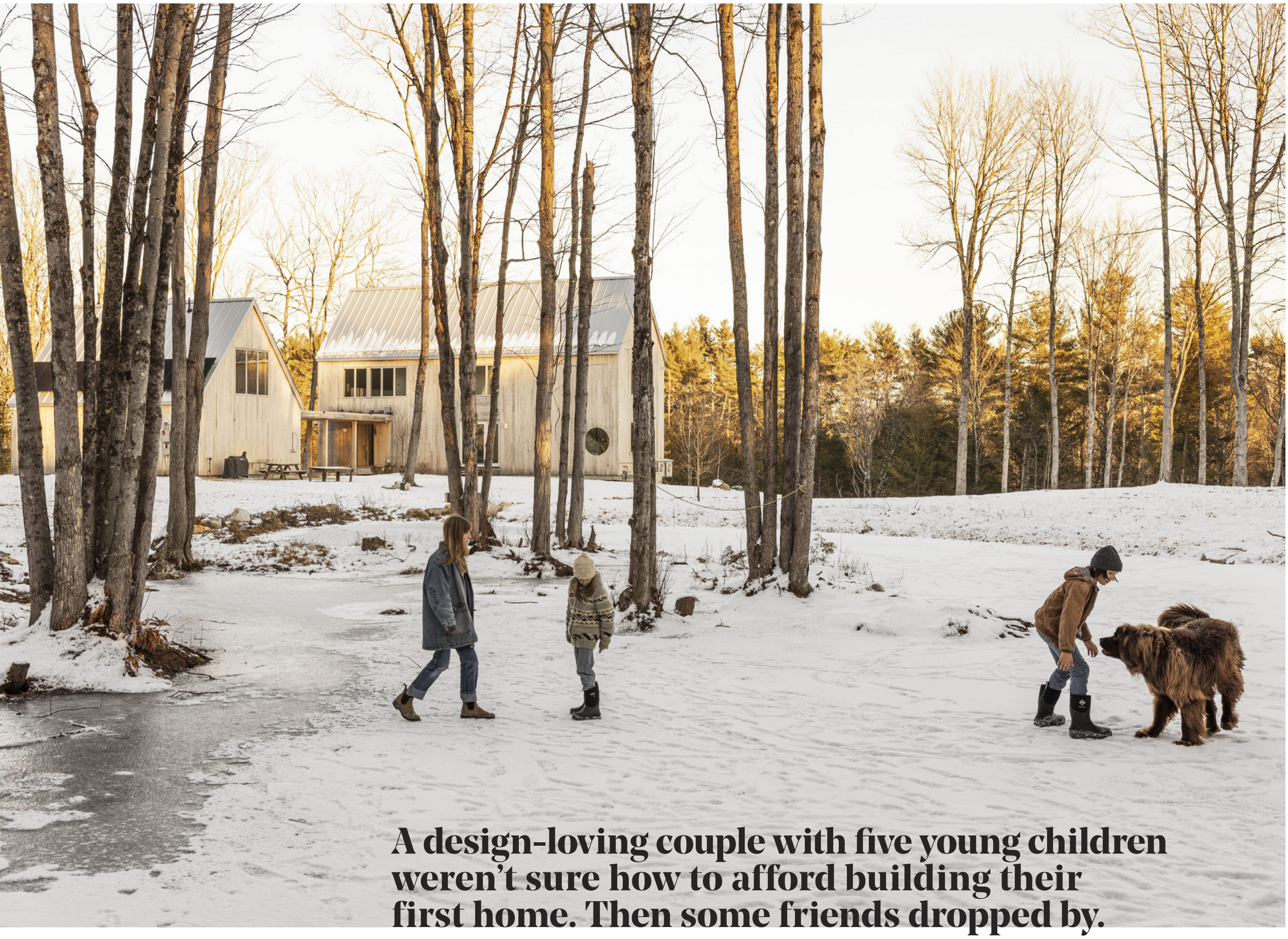
The dining area features Paul McCobb chairs and views of the vineyard (opposite, far left). A media center near the entrance (opposite) includes a Samsung The Frame TV and a console from Kardiel. Ash chats with Juan Mercado, his wine business partner, at a lunch on the wraparound deck (below). "The house is maximized for entertainment," says Ash. "I like to entertain every time I come up here." The picture windows, one of the larger budget items, are from Home Depot.

ILLUSTRATION: LOHNES+WRIGHT

TEXT BY
Debra Spark

PHOTOS BY | @GRETARYBUS
Greta Rybus

Helping Hands



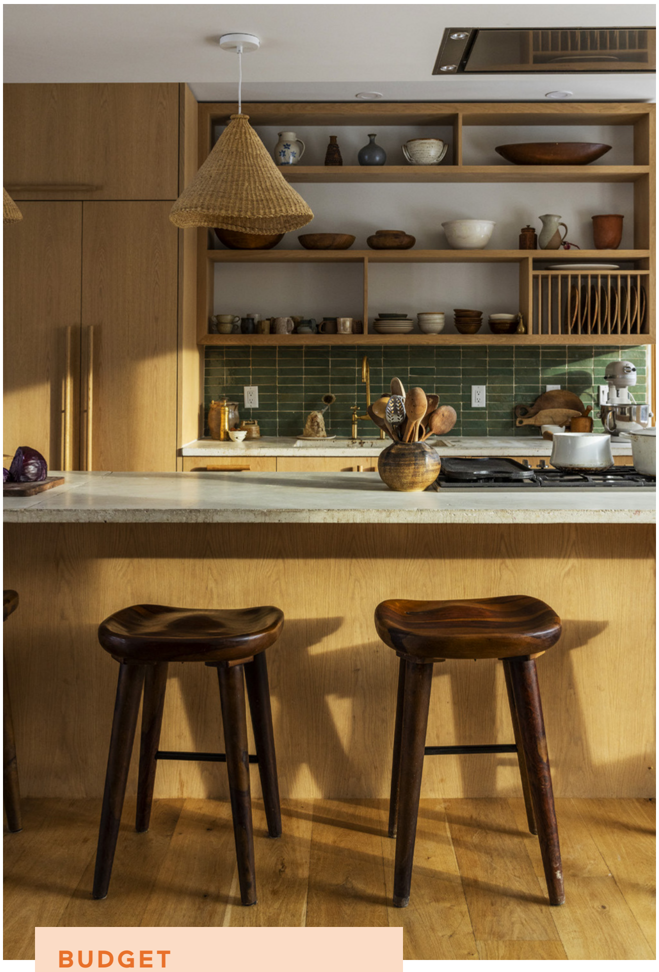
A design-loving couple with five young children weren't sure how to afford building their first home. Then some friends dropped by.

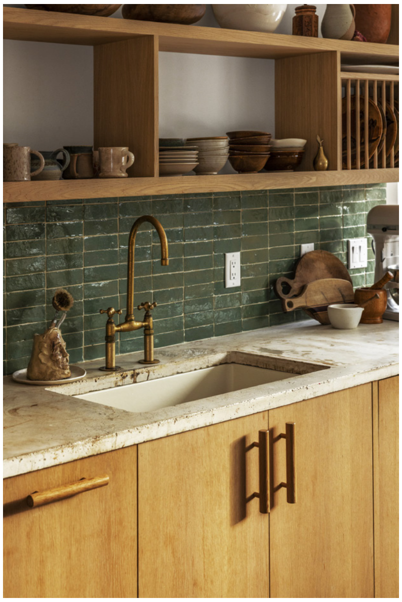
Josh and Natalie Pritchard's residence in the woods of New Gloucester, Maine, consists of two parallel gable structures connected by a breezeway. The taller building is the home, and the shorter is a two-car garage with an in-law apartment. The Pritchard children call the wetlands behind the house "fairy land."

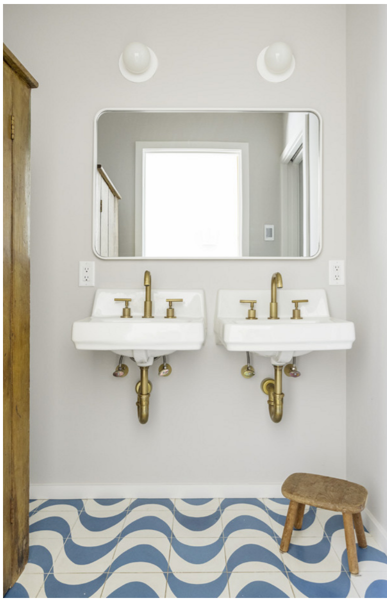
Back in August 2020, Josh Pritchard put down a chain saw after doing some clear-cutting on land he had bought for $101,000 earlier that year in rural New Gloucester, Maine. He felt defeated. How was he going to manage what he and his wife, Natalie, envisioned: a cozy home for themselves and their five children where they could host friends and family? Even though Josh was president and partner of a successful design and marketing firm with clients that ranged from restaurants to credit unions to glove manufacturers, the sky was decidedly not the limit.

He and Natalie had already hired top talent, the architecture firm Woodhull (formerly Caleb Johnson Studio) and landscape architecture firm Richardson & Associates. And the project's scope was by no means small: two gable-form structures joined by a breezeway for a total of 4,200 square feet set on 11 rolling acres with creeks, a spring-fed pond, and a sledding hill.

At that moment in August, two friends arrived with good news. "We were up all night talking about this—we're going to general contract your home," declared >







Rounded elements serve as a visual refrain throughout the house, as in the kitchen's cabinet pulls (above) and in one of the living room's windows (below). The kitchen (left) has Landslide pendants from Twenty One Tonnes and a curved concrete island. Designer Emily Rand mixed expensive and more affordable finishes to stay within budget, combining Moroccan encaustic Clé tile with wall-mounted sinks from Kohler in the kids' bathroom (above right).

BUDGET

PERMITTING	$	910
FOUNDATION & FLOORS	$	25,300
MATERIALS & STRUCTURE	$	99,794
WINDOWS & DOORS	$	47,099
SIDING	$	23,244
ROOFING	$	39,100
ELECTRICAL	$	39,500
PLUMBING	$	28,013
HEATING	$	52,000
INSULATION	$	14,500
DRYWALL	$	29,998
MILLWORK	$	37,500
COUNTERTOPS	$	1,200
PAINTING	$	3,500
APPLIANCES	$	16,371
FLOORING	$	29,742
TILE	$	9,492
SHOWER & BATH	$	3,500

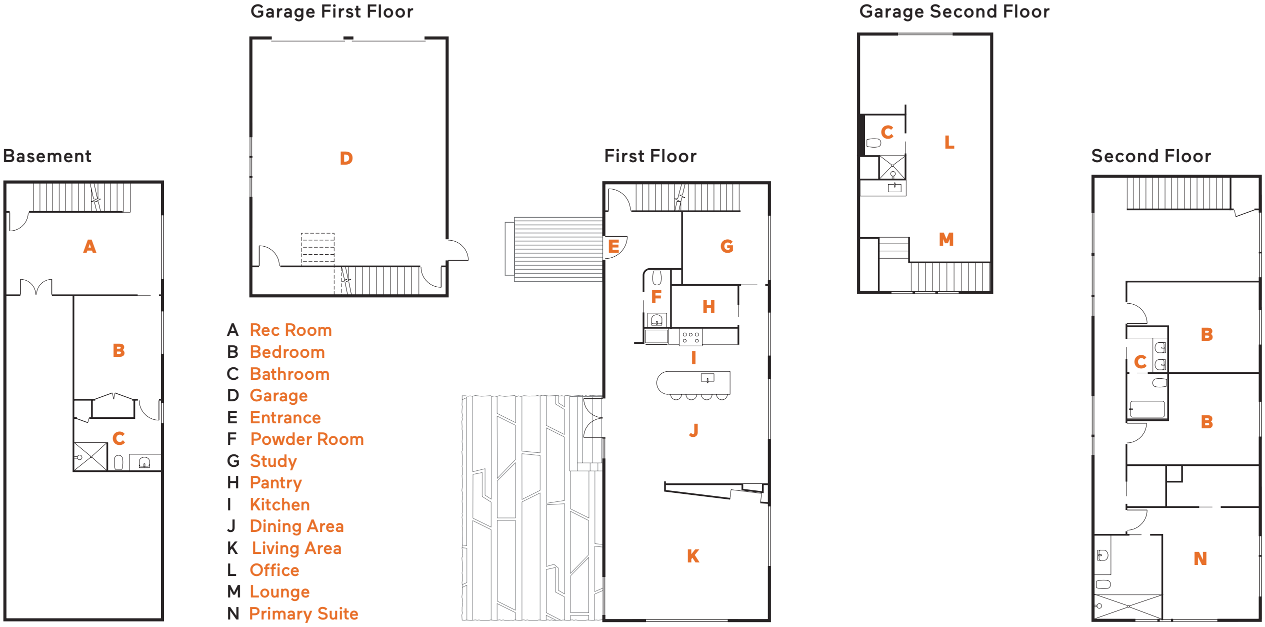
$500,763

In the dining area (left), a Noguchi Akari 21A pendant hangs above chairs and a table found at a thrift store. The living area where the kids gather (above) features large windows for forest views in multiple directions. With nods to both Maine vernacular and contemporary forms and materials, the home is clad in cedar boards and capped with steeply pitched roofs (opposite) to dispatch snow and water.

Pritchard Residence

N

ARCHITECT **Woodhull**
LOCATION **New Gloucester, Maine**


Garage First Floor
Garage Second Floor
Basement
First Floor
Second Floor
D
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B
C
B
N

A	Rec Room
B	Bedroom
C	Bathroom
D	Garage
E	Entrance
F	Powder Room
G	Study
H	Pantry
I	Kitchen
J	Dining Area
K	Living Area
L	Office
M	Lounge
N	Primary Suite

ILLUSTRATION: LOHNES+WRIGHT

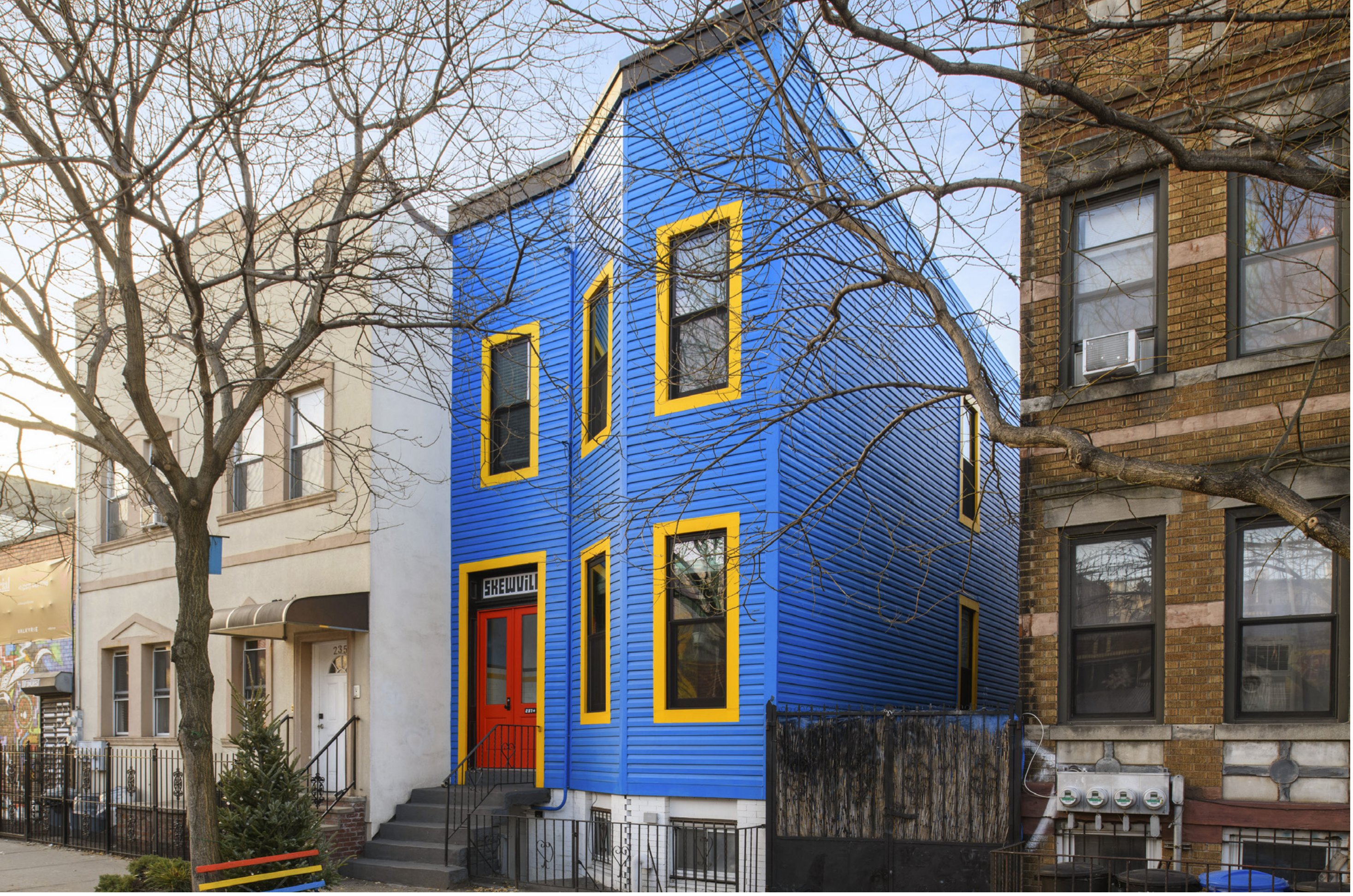
> "Putting worn things in a new home makes it feel more relaxed and welcoming and familiar."
>
> **EMILY RAND, DESIGNER**

Stephen Gilbert, Josh's business partner, who happens to live down the road in a home also designed by Woodhull, and Chris Morrison, co-owner of Northe Woodworking, a custom cabinet and millwork shop in nearby Lewiston.

In fact, almost everyone who ended up working on the house was a friend or relative, which cut down on labor costs. Aside from Josh and Chris acting as general contractors, Natalie's brother, Tim Mosher, did the finish carpentry. They found more savings in Natalie's past thrift store picks (using, for instance, an antique hutch in lieu of cabinetry in the primary bath) and in their interior designer's high-low choices for finishes and fixtures. If, say, the designer, Emily Rand of Portland's A Visual Pursuit, was going to suggest a splurge on the blue wave tiles in the children's bathroom (a nod to the family's interest in surfing and skateboarding), the sinks were going to be white, utilitarian, and wall-mounted with piping exposed.

While some of the team's work—electrical, plumbing—is hidden behind walls, much is on display, especially in the kitchen and bathrooms. There, Rand layered whites and combined handcrafted and vintage items with Morrison's clean millwork. Morrison used white oak for the kitchen's open shelves and refrigerator facing and also for under-shelf cabinetry and drawers, as well as a spacious island with a white concrete top and radial end, an aesthetic connection to curved forms elsewhere in the house, including two striking, oversize circular windows.

Now, Natalie and Josh say, they have what they hoped for: a welcoming home and, as a bonus, one where they can break bread with the people who built it. ■



A Rainbow Grows in Brooklyn

PHOTOS BY | @ZACHPONTZ
Zach Pontz

TEXT BY
Megan Reynolds

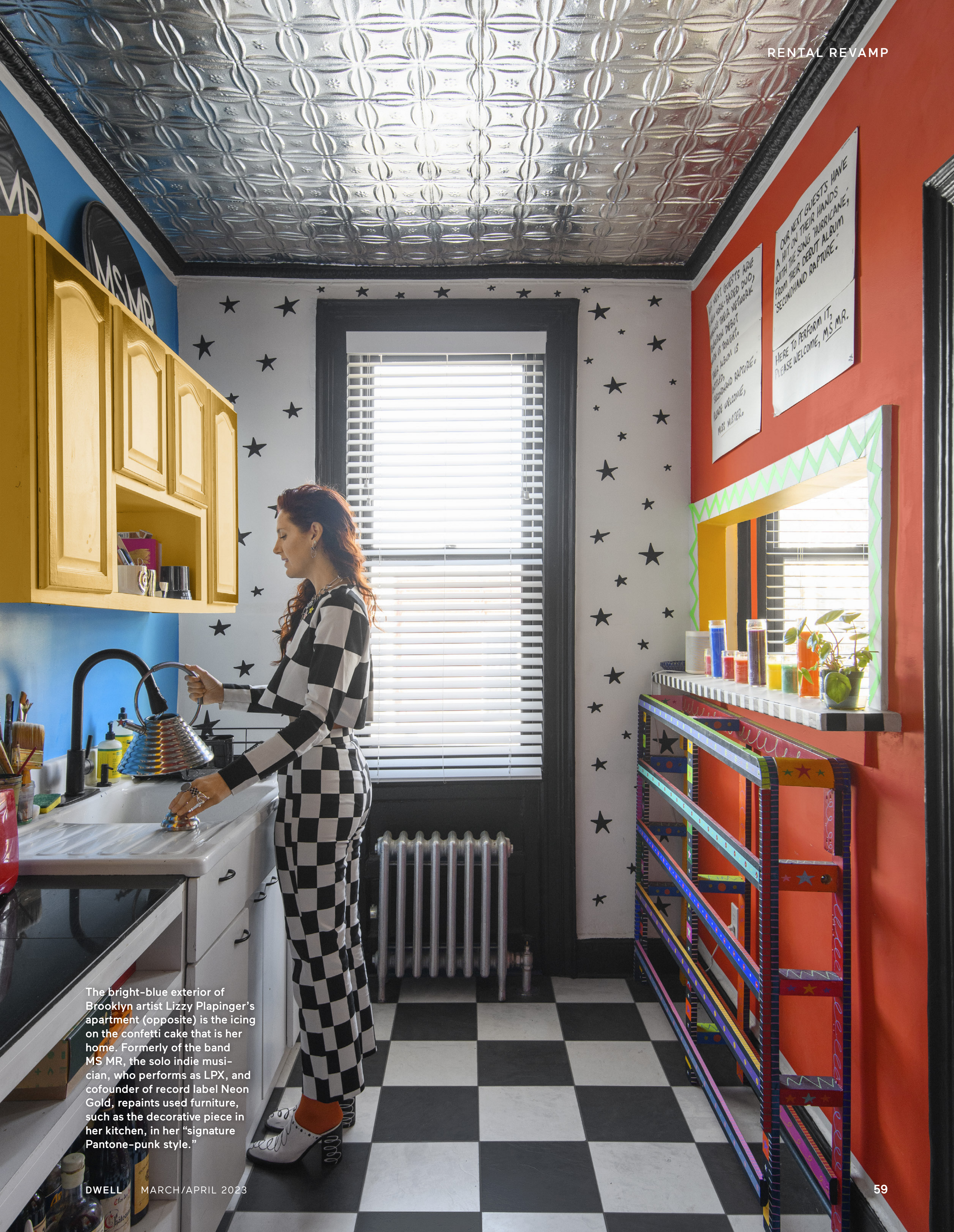
In artist Lizzy Plapinger's railroad-style rental, secondhand steals and DIY updates create a maximalist interior at minimal cost.

For artist Lizzy Plapinger, the apartment was kismet. She'd almost given up hope of finding a suitable spot for her needs and aesthetic—a within-budget space big enough to create her work in and enough of a blank canvas to put her stamp on the interior (plus an amenable landlord). But the way she got her floor-through, 1,000-square-foot railroad-style rental was the stuff of New York legend.

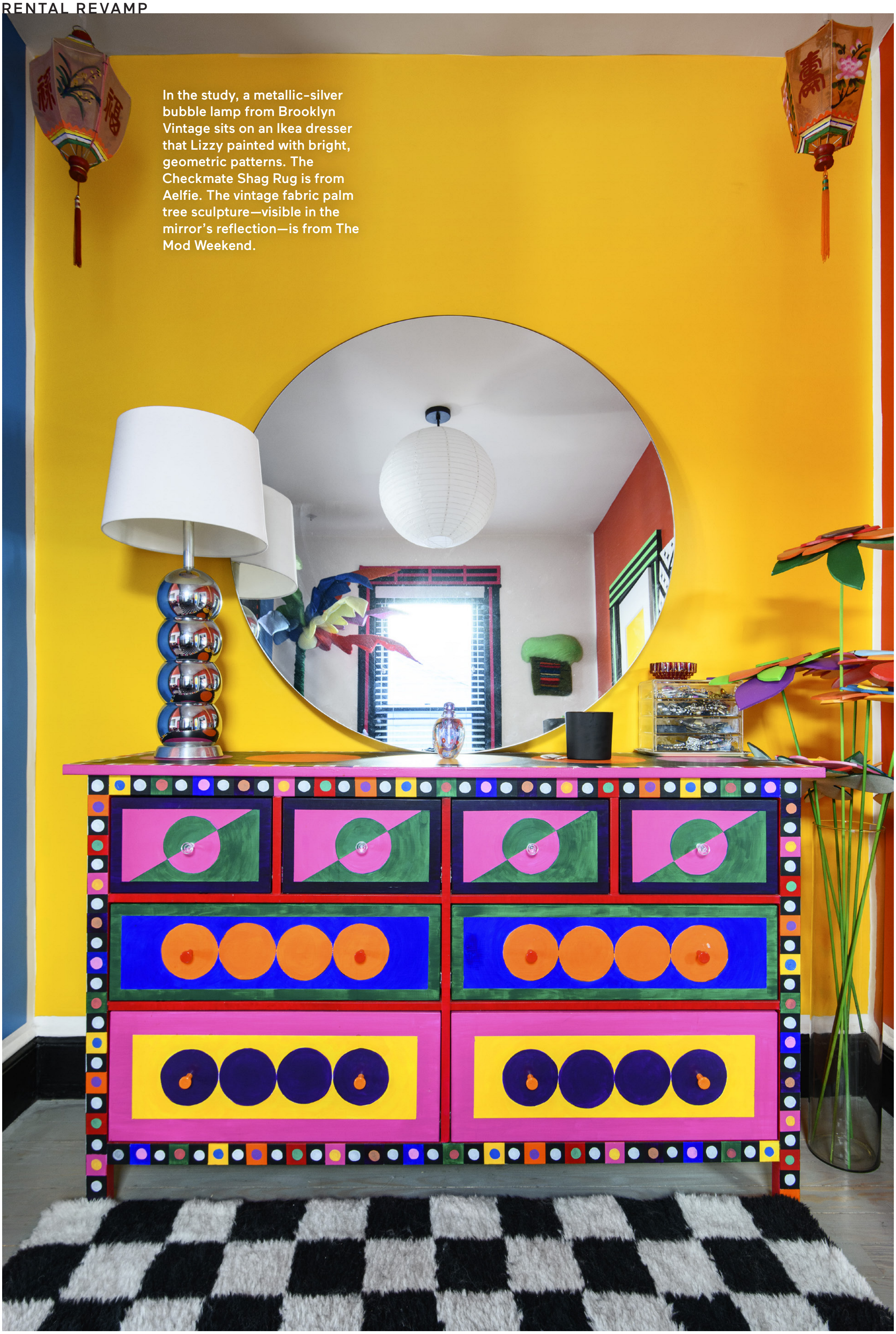
"I got a text out of the blue from my friend Kelsey, and she sends me a picture of the outside of this house," says Lizzy. The photo showed a townhome on a block of otherwise unassuming row houses that stood out for its electric-blue facade with yellow-painted window trims and blocky, hand-painted sign reading, SKEWVILLE. "I go to Instagram because I'm curious," Lizzy says. "It's a Tuesday. [The owner] is showing it Saturday. I message him immediately."

The owner is an artist, Adam Deville, who goes by Skewville professionally and lives on the building's basement level. He rents out the first and second floors as separate units and works out of a backyard studio. When he and Lizzy connected about the available second-floor unit, the two artists clicked immediately. "I heard her excitement over the phone. That was an instant connection," he says. Deville supported Lizzy's making stylistic changes to the apartment: "She just elevated what we already started."

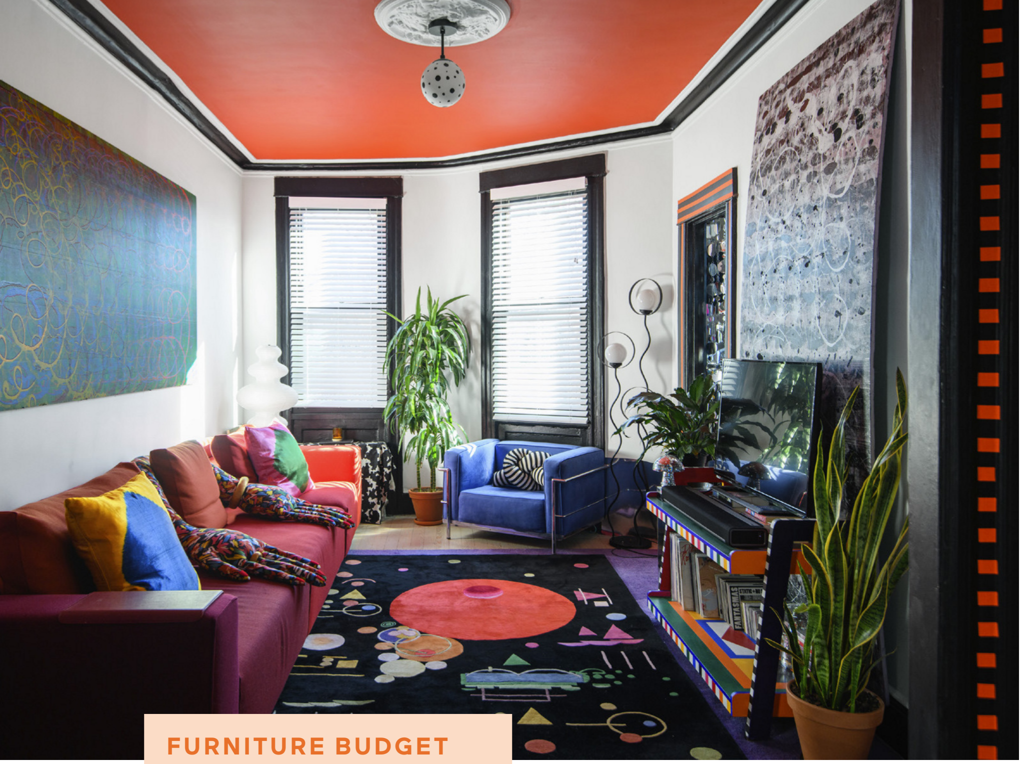
While Lizzy knows the hypermaximalist aesthetic isn't for everyone, even a devout minimalist would concede that her use of colorful graphics—like the black swirling patterns on a wall in the kitchen or the hallway floors with geometric stepping stones cut from colored vinyl—has been deployed with consideration. "I want my home to be this very earnest and accurate reflection of my personality, how I see >


MS MR
OUR NEXT GUESTS HAVE A HIT ON THEIR HANDS WITH THE SONG "HURRICANE," FROM THEIR DEBUT ALBUM "SECONDHAND RAPTURE."
HERE TO PERFORM IT, PLEASE WELCOME, MS MR.

The bright-blue exterior of Brooklyn artist Lizzy Plapinger's apartment (opposite) is the icing on the confetti cake that is her home. Formerly of the band MS MR, the solo indie musician, who performs as LPX, and cofounder of record label Neon Gold, repaints used furniture, such as the decorative piece in her kitchen, in her "signature Pantone-punk style."



In the study, a metallic-silver bubble lamp from Brooklyn Vintage sits on an Ikea dresser that Lizzy painted with bright, geometric patterns. The Checkmate Shag Rug is from Aelfie. The vintage fabric palm tree sculpture—visible in the mirror's reflection—is from The Mod Weekend.



FURNITURE BUDGET

LIVING ROOM	$ 5,796
DRESSING ROOM ALCOVE	$ 3,780
BEDROOM	$ 1,984
ART STUDIO	$ 375
KITCHEN	$ 290
BATHROOM	$ 32
WALK-IN CLOSET	$ 517
STUDY	$ 749
	$13,523

> “It’s like a monster that’s feeding itself as you’re working on it. Every element is having a conversation with itself.”
>
> **LIZZY PLAPINGER, RESIDENT**

the world,” Lizzy says. “Especially as you get older and your taste is more finite, I really don’t believe you need to have a ton of money to create a space that means something to you—but you do need a point of view and creativity.”

Lizzy’s eclectic DIY touches are everywhere in her space. One standout piece is a repurposed Ikea dresser in an antechamber of the apartment that Lizzy repainted with circles and squares in cheery hues of magenta, cobalt blue, and orange covering every surface, “like chic Willy Wonka,” she says. “It’s solving a puzzle, essentially. You’re like, How do I make this look good? These are the constraints I have to work with.”

The philosophy that less is more, but more is better permeates the apartment; the TV stand (filched from an ex-boyfriend) is decked out with black-and-white checkers and squares of primary colors that complement a vintage medicine cabinet in the corner with a pattern evoking folk art on psychedelics. Lizzy’s specific vision and well-honed eye make her an excellent thrifter. A large orange Montis Aztec couch that she found for a song on Facebook Marketplace recedes into the living room, functioning almost as a neutral. “My grandmother would’ve one hundred percent owned this couch,” Lizzy says. “She’s like a style icon for me. She would’ve fucking rocked this orange.”

It’s by either coincidence or circumstance that the majority of the pieces in Lizzy’s apartment are hand-me-downs or street finds. “Anything that I’ve painted in this apartment, I had already,” she says. “Is that me being creative or frugal or maybe both?” ■

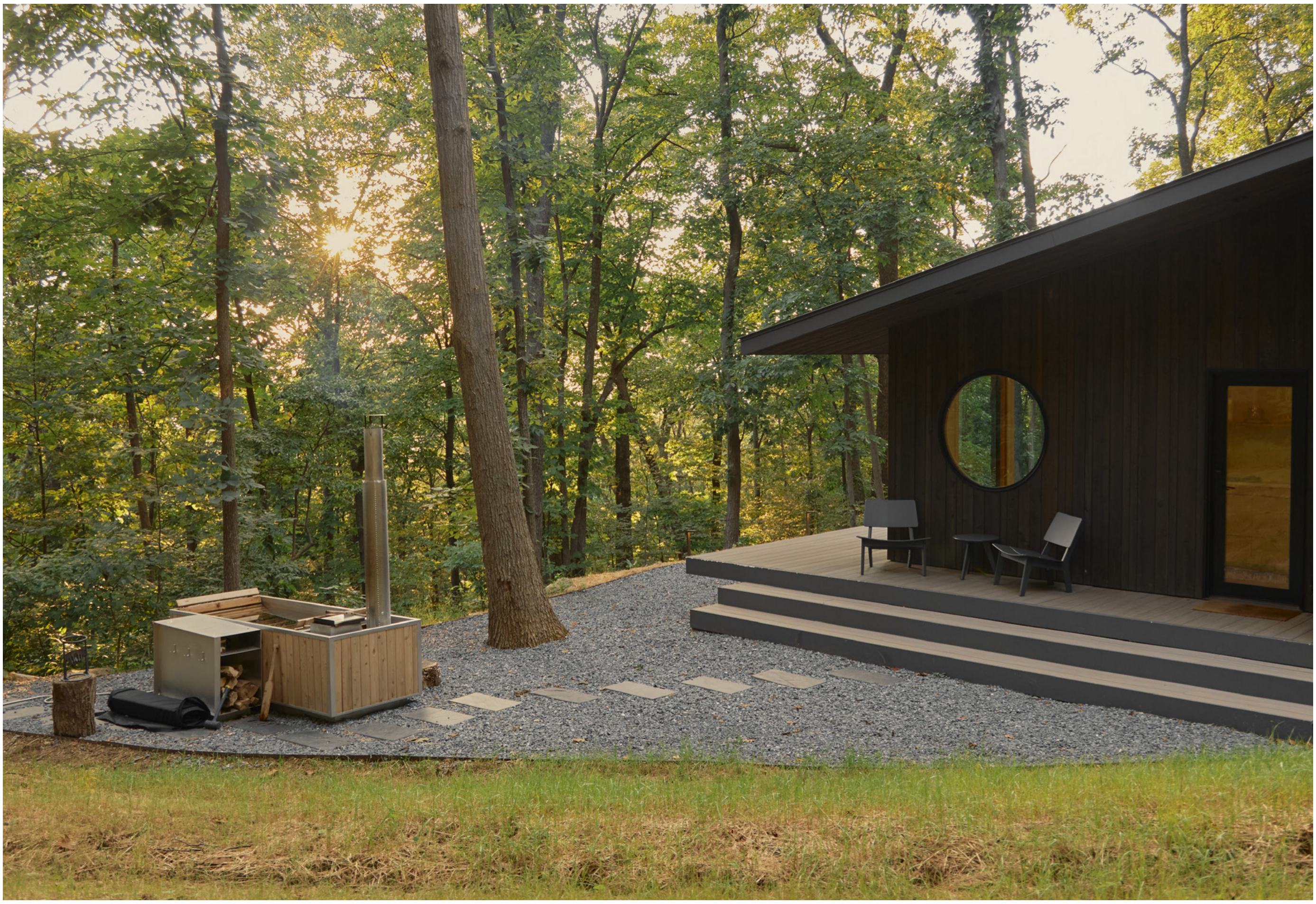
By coincidence, the stairs leading up to Lizzy’s apartment were already painted in bright colors, but they serve as an excellent lead-in to the magic that lies beyond (left). “I’m an aggressive colorist,” she says. For the living room (top left), Lizzy sourced the Memphis-style black squiggle lamp and blue chair from Brooklyn vintage warehouse Reuse America, where she’s also sold some of her painted pieces. Two hand-dyed silk pillows from Tigra Tigra sit on the couch alongside pillows made from vintage textiles by Haus of Hands.

TEXT BY
Marissa Hermanson

PHOTOS BY | @ETHANHICKERSON
Ethan Hickerson

In the Clear

A determined couple build a spot in Virginia's Blue Ridge Mountains for $150K—without borrowing a cent.



Remo Kommnick and Emi Moore wanted a minimalist home that could blend with its site in rural Virginia. "We had to keep things really simple," says architect Patrick Farley. The cabin is clad in stained western red cedar, and its form is inspired by shelters on the nearby Appalachian Trail.

After staying in a tree house listed on Airbnb, Remo Kommnick, a product manager for a software company, and Emi Moore, owner of the homeware e-tailer Casa Shop, wanted their own getaway in the woods. "It was amazing being up in the trees," Remo says, "and so I bought a lot and thought I'd build a tree house."

A forested four-acre property just outside Front Royal, Virginia, that the Richmond couple bought for $10,000 was the perfect setting for their future fort. But then they found out that neighborhood bylaws required a structure's first floor to be at least 500 square feet. "I started looking into what it would take to build a cabin," Remo says, "and I knew I needed help."

A local firm connected the couple with architect Patrick Farley, who is well versed in mountain terrain and understood their desire for a pint-size, minimalist retreat. Remo requested a design that he could build himself. "Otherwise, I would have needed to take on a loan or wait to build," he says.

Remo and Emi started with a feeling—calm, cozy, and simple—and went from there, outfitting the space with white limewash paint, maple plywood built-ins, and green textiles and tile (far right). "When it's so small, you see everything a little bit closer," Remo says. "There was more pressure to do it right." An Englander wood-burning stove (middle right) warms the living room, and the two round windows (near right and below) were inspired by architect Paolo Soleri's Arcosanti, which the couple visited on a cross-country van trip.

BUDGET

SITE WORK	$ 15,000
WELL & SEPTIC	$ 15,500
FOUNDATION	$ 4,500
FRAMING	$ 15,500
WINDOWS & DOORS	$ 11,600
ROOFING	$ 6,500
PLUMBING	$ 8,229
LANDSCAPING	$ 8,500
HVAC	$ 2,710
ELECTRICAL	$ 7,800
PAINTING	$ 3,466
WALLS	$ 7,500
CABINETRY	$ 3,500
APPLIANCES	$ 1,500
TILE & FLOORING	$ 6,500
COUNTERTOPS	$ 2,400
DECK & HOT TUB	$ 10,500
SIDING & INSULATION	$ 13,850
FURNITURE	$ 5,000
	$150,055

Remo had just converted a 2006 Mercedes-Benz Sprinter van for a road trip with Emi, and that project gave him the confidence to try his hand at cabin construction. "In some ways, the van was like a smaller prototype," he says.

When conceiving the getaway's design, Farley camped at the site to get the lay of the land. He strung up a hammock between a hickory and an oak and, after surveying the rugged acreage, drew a rectangular form with a shed roof and sliding glass doors that open to a deck.

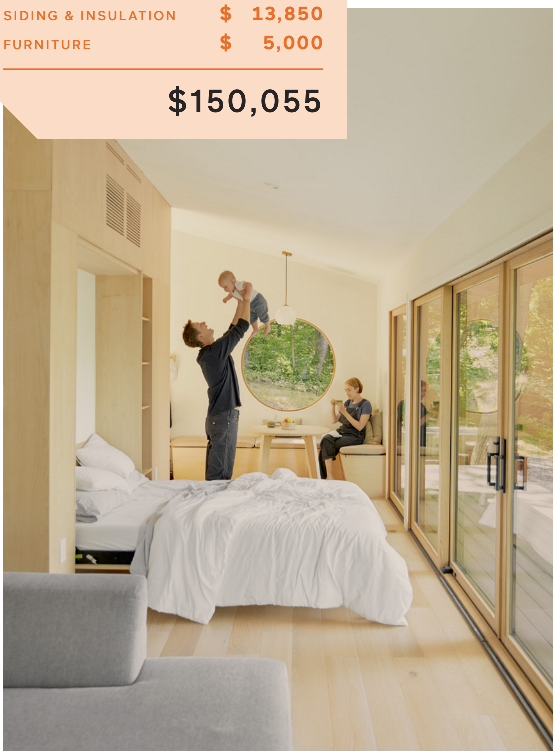
With a target budget of $75,000, Remo kept costs in line by acting as general contractor. He managed construction; pulled permits; installed flooring, siding, and decking; and even fashioned the cabin's custom kitchen and maple plywood built-ins. (The couple opted to outsource bigger projects, like the foundation, framing, insulation, and roofing.)

Remo and Emi took their time, doing as much themselves as they could. "That is part of the reason it took four years," Emi says. "Make money, build something, make money, build something." As the project progressed, buying quality materials and products caused their budget to mushroom. Several weather-related setbacks—like frozen pipes, leaky windows, and a mudslide—cost the couple time and money as well.

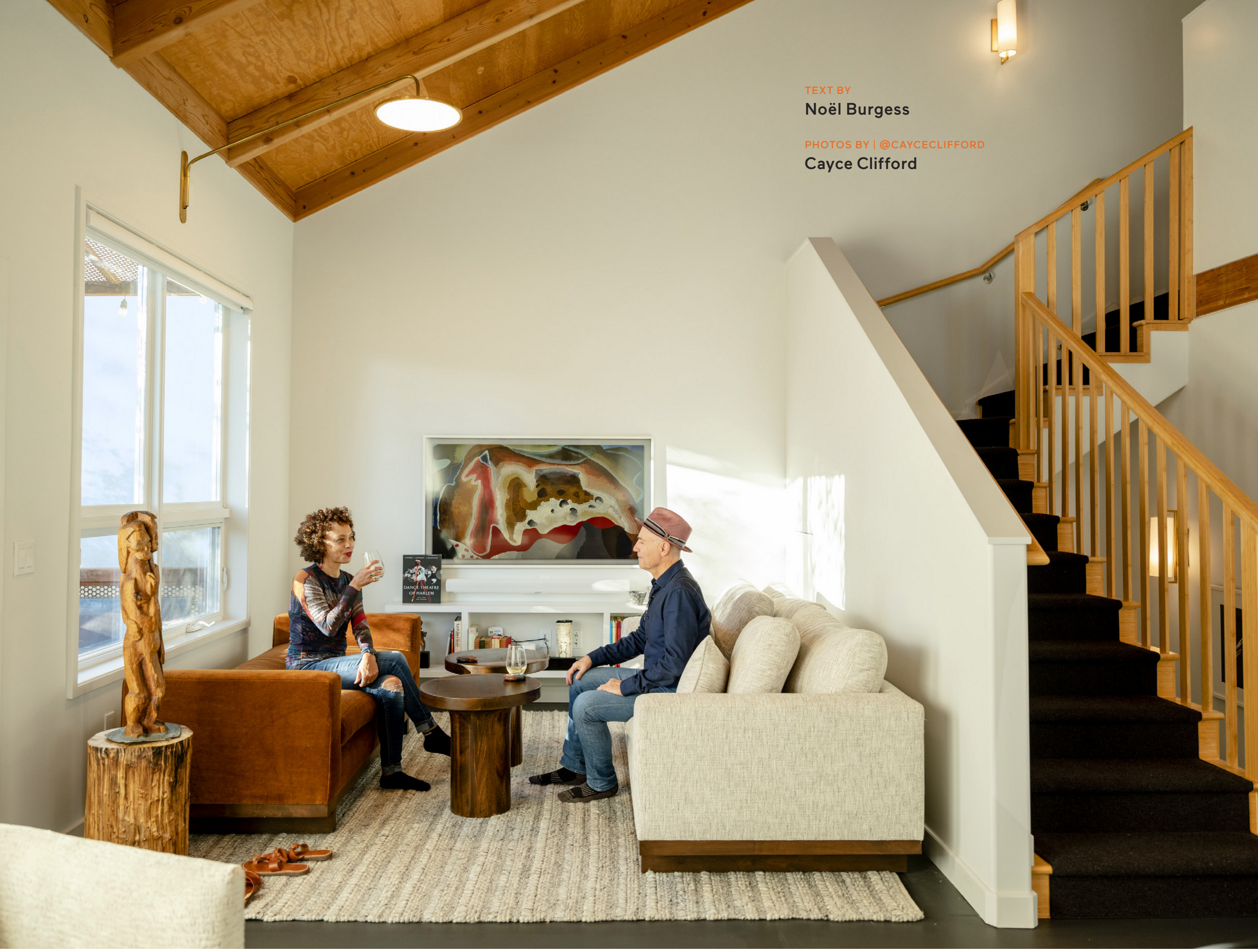
The due date of their daughter, Fio, in February 2022 was the ultimate incentive to finish—and they wrapped in May 2022 for just over $150,000 without taking out a loan or otherwise going into debt.

Perched atop Blue Mountain, the 512-square-foot cabin is wrapped in black-stained siding that echoes the striations and colors of the surrounding trees. The bright living areas revolve around a central core that houses the bathroom, a sleeping loft, a Murphy bed, shelving, and a custom kitchen. Two round windows, a special request from Emi, frame sunrises to the southeast and sunsets to the northwest. "These moments of connection with nature are very intentional," Farley says.

Now, the cabin is an escape where Remo, Emi, and one-year-old Fio can spend time together—and each visit brings a new discovery or memory. "Every time we go, it's special," Remo says. "We're so grateful to have Fio experience these moments with us." ■



"We splurged on everything—we doubled our budget," says Remo. To afford the increases, he sought out cash discounts, and Emi got trade rates through her company on pricey materials like limewash paint and Zia cement tiles. A Murphy bed (left) pulls out of a central, maple-clad volume that also holds a sleeping loft, a bathroom, and a kitchen designed and built by Remo. "Everything is in the core," Farley says. "It's an efficient way to organize space and functions."



TEXT BY
Noël Burgess

PHOTOS BY | @CAYCECLIFFORD
Cayce Clifford

Past to Present

A Bay Area couple find each other decades after growing up nearby and create a welcoming home and office together.

Tama and Lauren Bell renovated a three-story condo in Sebastopol, California, where Judy Tyrus and Eric Waldman could live and run their nonprofit. In the living room (above), Judy and Eric sit on a chaise and sofa, both custom designs by the Bells' studio.

Eric Waldman and Judy Tyrus's journey to a life together began a long time ago. They both grew up in Northern California, attending high school in Richmond, where they knew each other but weren't close. After graduation, Eric got a degree in environmental design at UC Berkeley, then worked in Silicon Valley. Judy's path took her to New York City as a ballerina and principal dancer with the Dance Theatre of Harlem for many years before she returned home to the Bay Area. She and Eric reconnected through mutual friends, fell in love, and are now partners in life and business. Together they started the nonprofit ChromaDiverse, which "helps performing arts organizations preserve, protect, and present their historical legacy online," Judy says. "This type of archival support, particularly in dance, is necessary to tell their important stories and prevent cultural erasure."

Looking for more space and a refuge from San Francisco, Eric bought a condo in a Sebastopol complex called the Florence Lofts for $725,000. The concept of the 2008 development, designed by Steven Sheldon, was to create sustainable yet stylish live/work units, each having 900 square feet of living quarters and more than 600 square feet of office space. But the unit was showing its age, so the couple tapped Tama and Lauren Bell of Tama Bell Design for a refresh within a budget of about $500,000 for architectural work and furnishings. "The goal was to modernize, lighten, and brighten the space," says Tama.

The Bells came up with a design that was sophisticated but restrained. "As a

Schumacher Shanghai Peacock wallpaper in the powder room (far left) adds color to the otherwise understated home. In the ground-floor office (left), sliding panels made by Lattice Stix separate two desks from a larger work space. A balcony covers the entry, creating a sheltered space (below), where Judy gets some California sun.

BUDGET

TILE & SLAB	$ 66,162
DRYWALL	$ 7,167
ELECTRICAL	$ 39,316
PAINTING/FLOORS	$ 76,768
WINDOWS	$ 3,734
CABINETS	$ 17,561
STUCCO/PLASTER	$ 2,300
FLOORING MATERIAL	$ 4,219
PLUMBING	$ 23,236
WELDING	$ 2,640
SHOWER GLASS	$ 4,762
CONTRACTOR LABOR	$ 77,989
HARDWARE & MIRRORS	$ 7,283
LIGHTING	$ 15,278
WALL TREATMENTS	$ 5,517
FURNISHINGS	$ 53,158
DEBRIS REMOVAL	$ 1,387
EQUIPMENT RENTAL	$ 196
LUMBER	$ 7,028
GENERAL MATERIALS	$ 1,939
DESIGN LABOR	$ 45,790
INSTALLATION LABOR	$ 1,432
	$464,862

principal dancer in a major ballet company, I had the opportunity to travel the world and collected many beautiful things, so the minimalist approach wasn't always easy," Judy says. "Now, I feel it is important to not have too much, to let go of possessions that don't reflect who you are. I love when a home reveals your heritage in color and textures, with simplicity and gorgeous style."

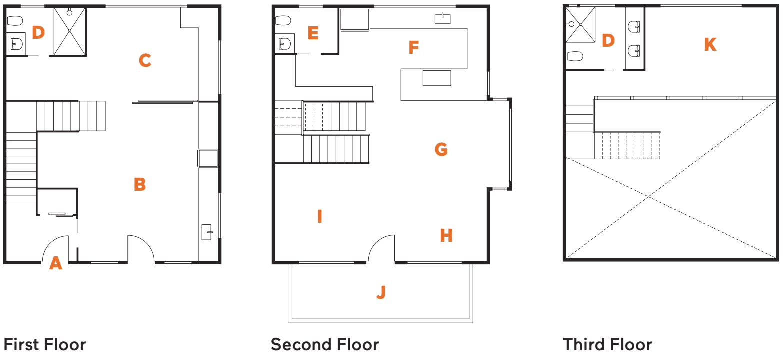
Eric and Judy wanted charcoal epoxy on the first and second floors to cover the concrete, but the process and hit to the budget weren't what the couple expected. "The epoxy service cost a lot more than I imagined. Also, the implementation is complicated because it has to be done all at once, and it takes about a week or two to fully cure," Eric says. Consequently, the couple had to forgo updating the stairs because "replacing them with a different wood would have cost a fortune, so we covered them with a carpet."

Overall, because of Covid's effects on the supply chain, the furniture took extra time to arrive, but the project was still completed in nine months. Eric is grateful for "how it all worked together. Tama had the ability to transform my ideas into a fabulous design for the entire space. Even with an architectural background, it is sometimes hard to envision how it will all come together." ■

The Flat on Florence N

DESIGNER Tama Bell Design
LOCATION Sebastopol, California

A Entrance
B Work Space 1
C Work Space 2
D Bathroom
E Powder Room
F Kitchen
G Dining Area
H Reading Nook
I Living Area
J Balcony
K Bedroom



First Floor Second Floor Third Floor

ILLUSTRATION: LOHNES+WRIGHT

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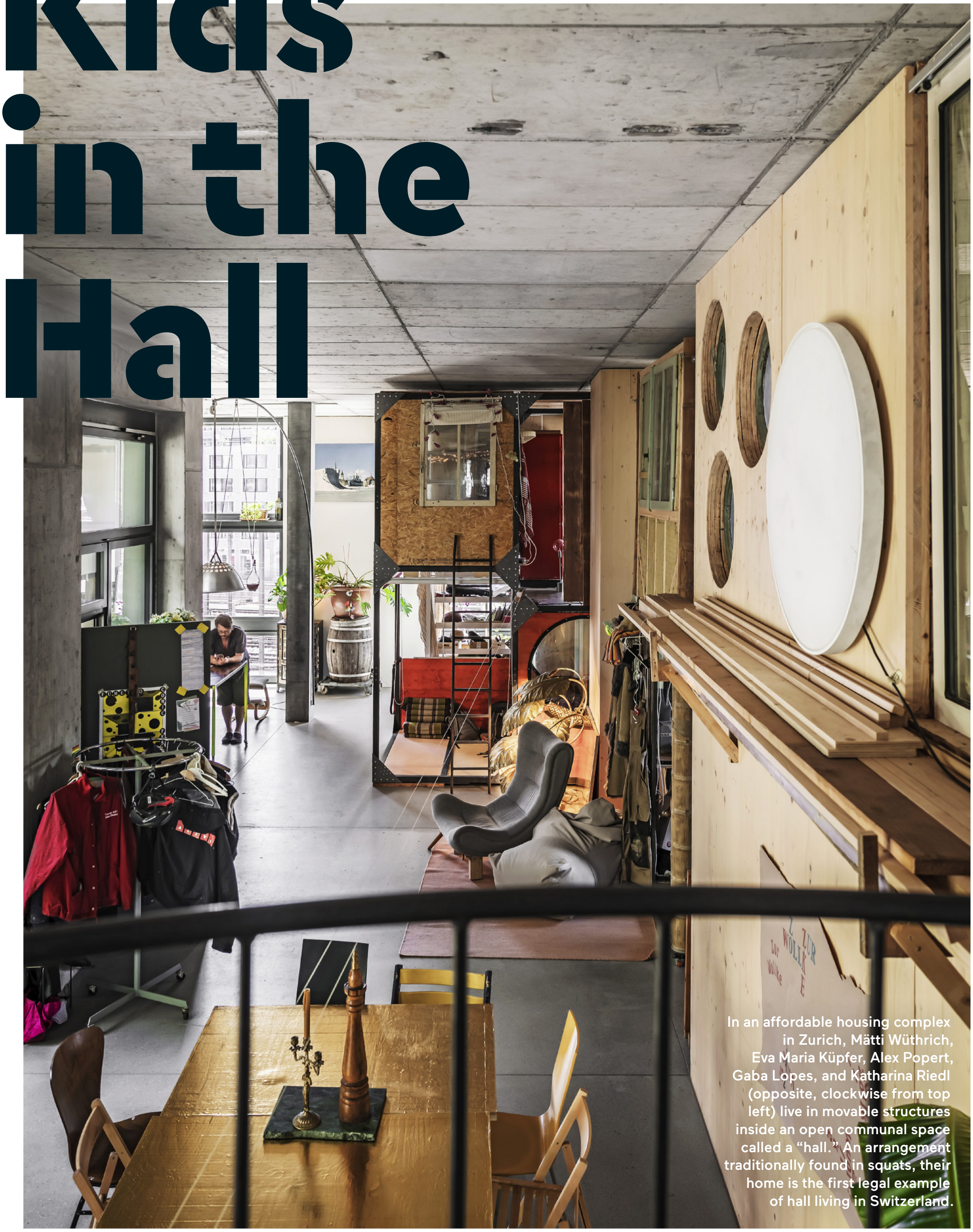
The sky is rarely the limit. Real homes have real budgets. But constraints can lead to better ideas. Whether it's affordable housing born out of skirting the rules, an ambitious design clear-eyed about its own feasibility, or a solution—however imperfect—to a dire problem, these homes show that limitations should also be provocations to do more.

DWELLINGS
March/April 2023

The Kids in the Hall

TEXT BY
Dorit Fromm

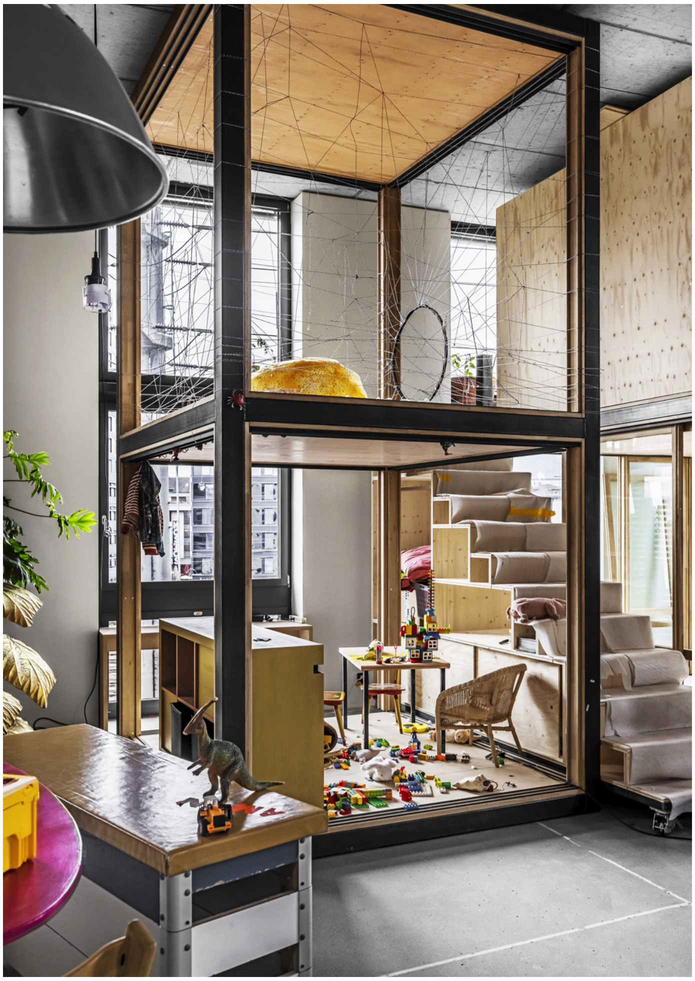


In an affordable housing complex in Zurich, Mätti Wüthrich, Eva Maria Küpfer, Alex Popert, Gaba Lopes, and Katharina Riedl (opposite, clockwise from top left) live in movable structures inside an open communal space called a "hall." An arrangement traditionally found in squats, their home is the first legal example of hall living in Switzerland.

PHOTO: ANNETT LANDSMANN

A new development in Zurich takes some of its inspiration from former squatters. Should other cities be paying attention?

PHOTO: ENNIO LEANZA/KEYSTONE-SDA



Mätti Wüthrich and Eva Maria Küpfer are "hall house" veterans. In 1999, Mätti, a senior campaigner at Greenpeace, started squatting with a group of a dozen or so people in a former paint factory in Zurich as part of an experimental flat-sharing community and stayed for 15 years. Eva, a choreographer, dancer, and massage therapist, first lived in a squat house in the early aughts, calling a disused wine-bottling plant at the edge of the city her home. She later moved into the former paint factory where Mätti was living, and the two became a couple, going on to live with a dozen others in a former Suzuki sales office.

In these underutilized or abandoned industrial buildings, people like Mätti and Eva created their own living spaces using compact, mobile structures that could be easily stacked or moved within a communal, open floor plan. "Instead of big rooms and a small common space, we had small rooms and big space," Mätti says. Large gatherings like community discussions, performances, or parties could be held in those shared areas.

This kind of squatting ramped up in Zurich in the 1970s, fueled by the high cost of housing. The experimental, often illicit arrangement was part of a wider modern urban squatting movement that took off about that same time in cities like Amsterdam, Berlin, Copenhagen, and London, growing out of a desire to challenge the commodification of urban space.

"We first moved into a hall in order to experience more freedom to experiment and share living with more friends in a less formalized setting," Mätti says. "Political, social, ecological, and DIY aspects were very important, too." But those living situations were temporary, and Mätti and Eva eventually sought out long-term stability and a legal address in order to enroll their children in school.

In 2013, when cooperative developer Kalkbreite kicked off a yearlong open participation process to shape a new affordable-housing complex, Mätti reached out and suggested it include a hall-style space. He eventually led the developers on a tour through his and Eva's then squat to make the case, which helped to convince the Kalkbreite team. When the 50-unit Zollhaus development, designed by architecture firm Enzmann Fischer, opened in 2021, it had the country's first sanctioned space for *hallenwohnen* (hall living).

The Zollhaus development "combines a diversity of housing types with cultural and commercial spaces that knit it into the neighborhood," says architect Evelyn Enzmann of Enzmann Fischer. It's located near Zurich's Central Train Station in an area with many old buildings that had been used as squats until redevelopment began to drive up rents and drive out old residents and small businesses. The three-building complex mixes a variety of residential units available for rent—traditional apartments, group flats, and short-term guest rooms—with common areas (a yoga space, workshops, music room, sewing studio, launderette, rentable meeting rooms, and a community room) and outdoor spaces (a shared courtyard and rooftop terraces with a garden). There are also commercial spaces and cultural venues like restaurants, small shops, and a theater, plus a health clinic, a municipal kindergarten, and an after-school care facility. A pedestrian-only street runs the length of the development; residents sign a car renunciation agreement with their leases.

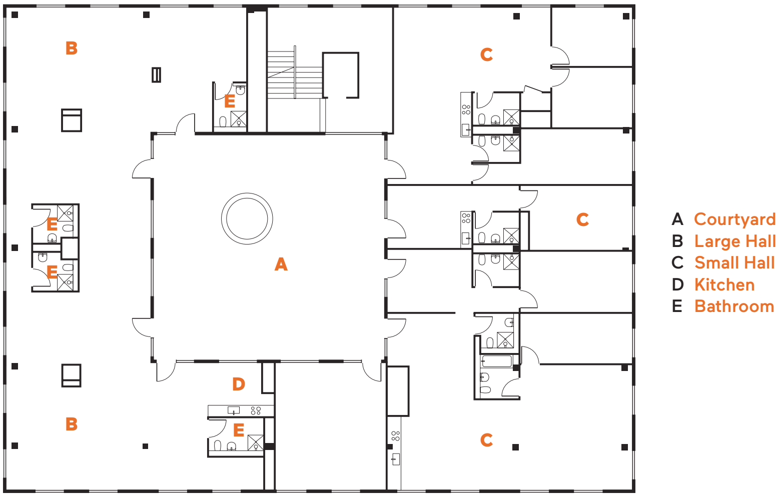
The *hallenwohnen* area comprises four halls—a 2,960-square-foot space currently occupied by 12 full-time residents from a group of renters called the Zurwollke association (Mätti and Eva's family included), as well as three other halls for smaller renters' groups. The halls are organized around an interior courtyard that provides light, greenery, and a gathering place for residents while protecting against noise from the adjacent train tracks. The largest hall has 13.6-foot-high ceilings, an open >

PHOTOS: ANNETT LANDSMANN

Zollhaus Hallenwohnen

N

ARCHITECT Enzmann Fischer
LOCATION Zurich, Switzerland



A Courtyard
B Large Hall
C Small Hall
D Kitchen
E Bathroom

Many full-time residents of the large, C-shaped hall (below) constructed their "roll towers" using wood panels, steel structural frames, and glass windows or fabric curtains. "People were free to use the material they liked," says Mätti.

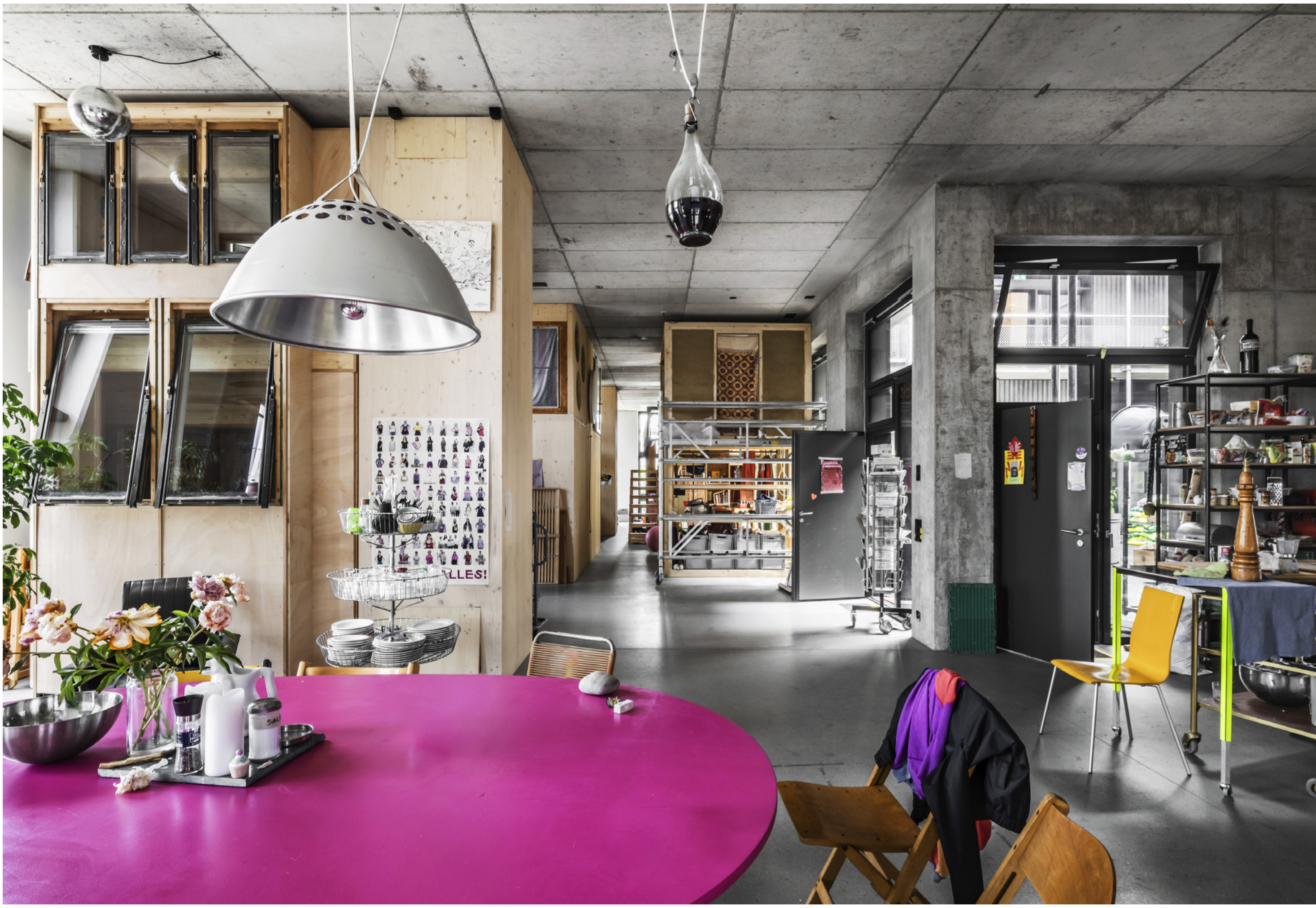


ILLUSTRATION: LOHNES+WRIGHT

BÄUME FÄLLEN IST NICHT DA/ BEI
FLAGA

PHOTO: ANNETT LANDSMANN

Members of Mätti and Eva's hall share kitchen appliances and household tools. Their group also includes nonresident members, known colloquially as "free-floaters," who rent work spaces.

> "We arrange the common space to be as permeable as possible so it can be used in a variety of ways."
>
> MÄTTI WÜTHRICH, RESIDENT

kitchen near the entrance, and four bathrooms, but no other dividing walls. The residents' mobile living structures—usually with a sleeping area below and a work space directly above—can be laid out in rows, not unlike a diminutive neighborhood. The "residential towers" can cost anywhere from 6,000 CHF to 50,000 CHF to build, according to the needs, resources, and imagination of the residents. (The exchange rate for one Swiss franc has recently fluctuated between $0.99 to $1.10 USD.) On top of each resident's 200 CHF joining fee and 1,000 CHF share purchase, required to join the cooperative, there is a group deposit of 69,000 CHF—which allows members to collectively own the building and is refundable upon move-out. Monthly rent for a basic rolling tower (plus common spaces) is 1,000 CHF. "The rent in the long run will be cheaper and cheaper [compared to market-rate housing in Zurich], as rent increases due to speculation," says Mätti.

In addition to the full-time Zurwollke residents, some part-time residents and nonresidents from the association rent space in the hall during daytime hours, when it's less occupied: Four artists currently rent studio spaces in the hall, while six nonresidents pay for access to the location as coworking space, using common areas and available desks. Within the hall, "we wanted to avoid empty, wasted space," Eva says.

The Zurwollke group holds two meetings every month, one to make house decisions and the other to clean the space as a group for an agreed-upon two hours. It also decides when and how to rearrange the living structures, using four-wheeled wooden dollies, the kind typically employed by movers. Currently, the rollable towers are distributed along the >

hall's windows, leaving an inner corridor of about 38 square feet free, leading to the courtyard. "In this hall, we tried to create niches, galleries, and space differentiation with louder hanging-out areas and quiet ones," Mätti says, pointing to the kitchen and then to areas near the structures where kids and families sleep. "Residents are free to insulate their rolling towers according to their needs. It seems a general rule that the sound from people you feel close to is easy to tolerate. Being respectful as well as tolerant toward the others' needs and behaving in a socially competent manner are key for living in a hall—and on this planet, too."

Eva, Mätti, and their children live in two movable towers—each about 97 square feet—divided into five subunits that can dock into each other. The first two subunits make up a 48-square-foot kids' space with two floors, one over the other, with a shared bedroom and playroom as well as an 82-square-foot space for the parents, also two floors, with a bedroom in the lower area where Mätti says the family often lies together on the "pool bed." There's also a 33-square-foot office tower with stacked floors, each with a desk and storage area, and two rollable stair "cupboards" that double as storage and give access to the tower's upper floors. The couple designed the structure and had the parts manufactured off-site because of time constraints. (The self-construction process can stretch from three months to a year.) They assembled the parts in the hall, since the towers were too tall to fit through the elevator and entrance doors. Most other residents opted to build their own towers using one of the Zollhaus's "white" rooms (flex spaces) as a workshop.

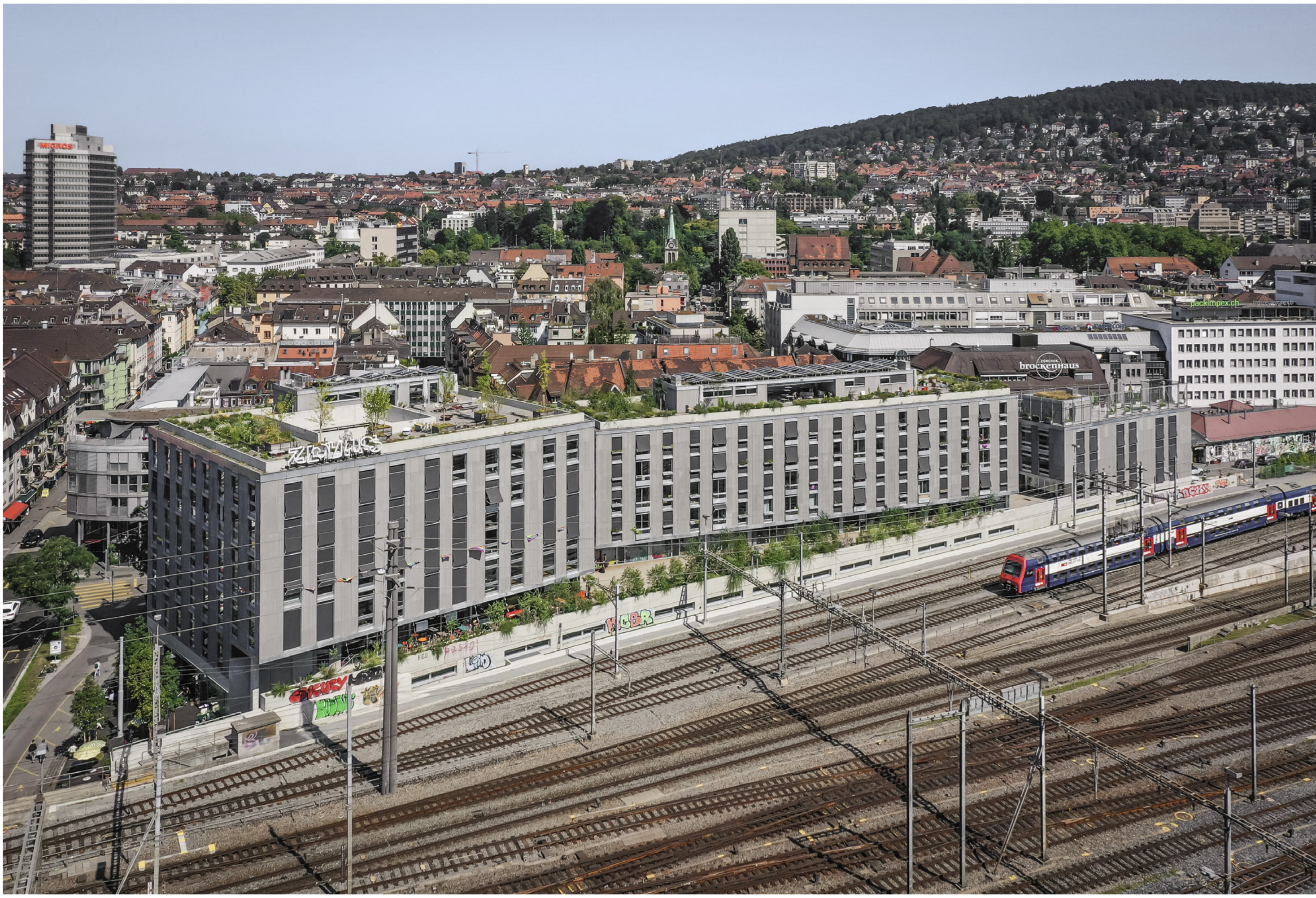
Of course, in this first developer-driven hall-house experiment, there were hurdles for the architects and, not least, the Kalkbreite cooperative's management, which had thought the idea a simple one: Leave large spaces in the shell and let tenant groups finish them economically and with maximum freedom. In July 2017, the management kicked off a series of workshops in which interested groups could explore their hall visions and even create 1:20 scale foam and paper models. The formal rental application required information not only on each group's finances, but on how each would finance the project; most important was a convincing spatial and usage concept—competing groups could provide prototypes, sketches, and financial models of their ideas, plus profiles of the potential residents. For management, the initial difficulty was finding groups whose design met numerous building and fire regulations: Rooms could not be too narrow or low, various electrical and plumbing installations had to be certified, and the ventilation even had to comply with strict noise-protection requirements. "Building laws and sprawling ideas of the applicants for the hall-living spaces eventually led to an adjustment of the entire concept," says Kalkbreite copresident Jonathan Kischkel.

In the summer of 2018, the architects made a number of changes to the original design, dividing the two "naked" halls into smaller spaces using thick composite wood panel walls that can be removed or added in the future. In all four halls, the architects preinstalled a minimal kitchen and at least one bathroom, which provided a uniform installation that was approved by building and fire inspectors and allowed tenant groups the option to move in and live on-site during construction. The Zurwollke group, whose first application had been turned down, ended up being selected because of its history of living in similar spaces, its tower design, and its cohesion as a group—many members (ranging in age from 4 to 54) had lived in halls previously and were recruited by word of mouth. Prior hall experience wasn't a prerequisite, but "knowing each other from before definitely helps in the group building process," says Mätti. "More important are shared values and attitudes and a willingness to engage with the people, with the group."

After the Zurwollke group moved into the hall dwelling in January 2021, it

INTELLO
ZUR WOLLKE

PHOTOS: ANNETT LANDSMANN



The mixed-use Zollhaus complex (above) is certified Minergie-Eco, a Swiss low-energy consumption building standard. Swiss firm Enzmann Fischer's design for the project beat out more than 100 others in a 2015 architectural competition.

enlarged the built-in kitchen, adding rollable work tables and storage shelving with a gallery above. Eva says that instead of the small kitchen, a more mobile, open kitchen might have been better to accommodate the hall's flexible nature. Instead of four individual bathrooms—one of which the residents have turned into a storage area—Eva mentions the group would have preferred dormitory-style bathrooms with centralized toilet stalls and a row of showers. From the Kalkbreite management perspective, the challenge, in comparison with the more traditional apartments in the complex, was in the planning and development phases and how the lack of standardization for the DIY interior infrastructure requires a greater level of agreement with residents, including clarifying responsibilities for repairs. Enzmann says the biggest challenge was to "comply with the regulations and still leave a lot of design options open for the future residents for their own expansion," adding, "There needs to be a willingness to stay flexible and redraw."

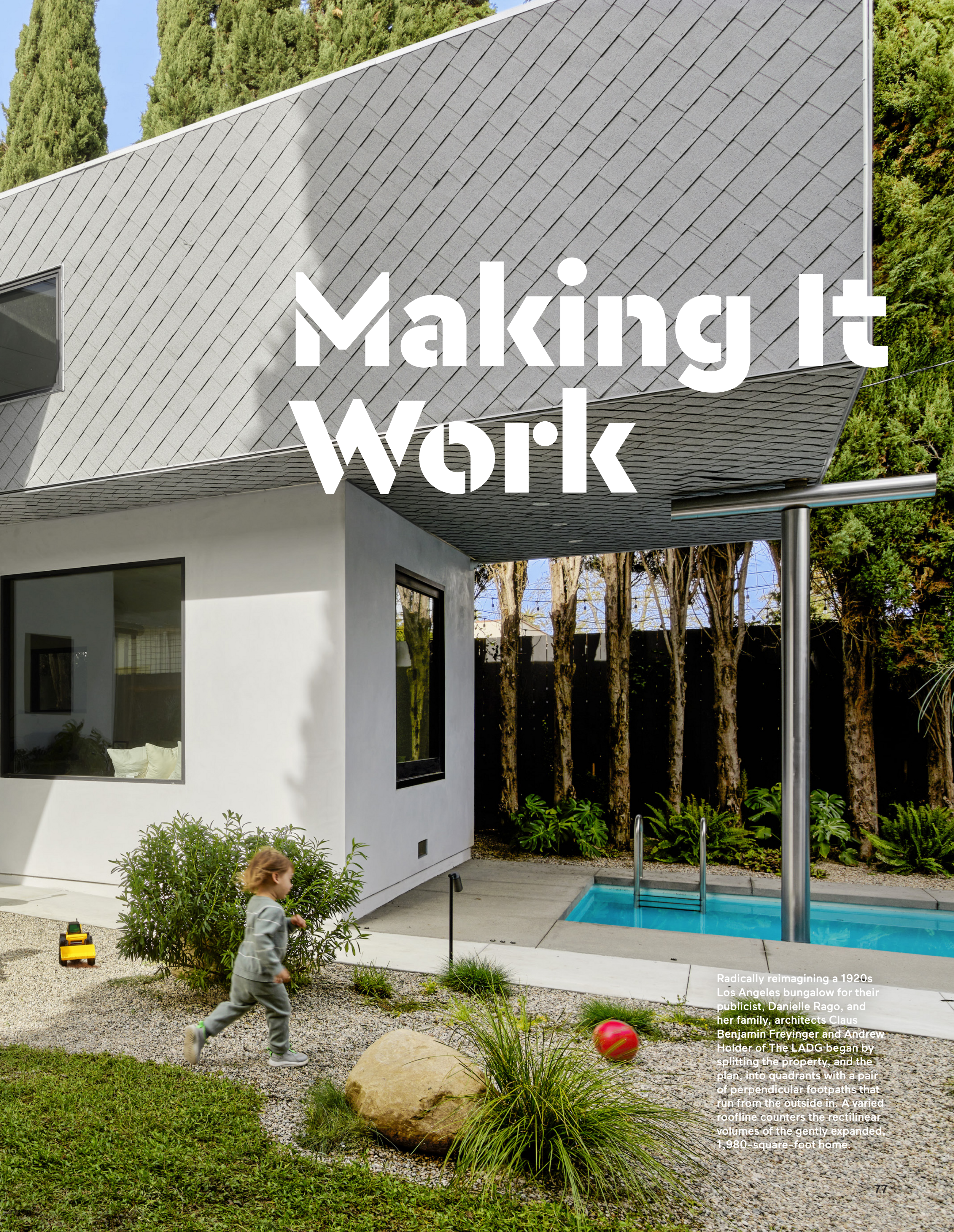
At the Zollhaus on a recent fall morning, nine child residents meet in the courtyard just outside the hall houses to walk along the pedestrian street to kindergarten and day care in the development's third building. This short walk saves what could have been many car trips, not to mention parental time spent chauffeuring. Here, even kids can be independent within the larger community. Mätti pauses to think back on his family's and the group's move to the Zollhaus, which cost "a lot of time, sweat, blood, and nerves on setting up the place," he says. "But in the end it was totally worth it, a pioneering project with a very longtime perspective." ■

TEXT BY
Janelle Zara

PHOTOS BY | @MARTENELDER
Marten Elder

An architecture insider and her designer find that transforming a dream home into a reality requires some negotiation.

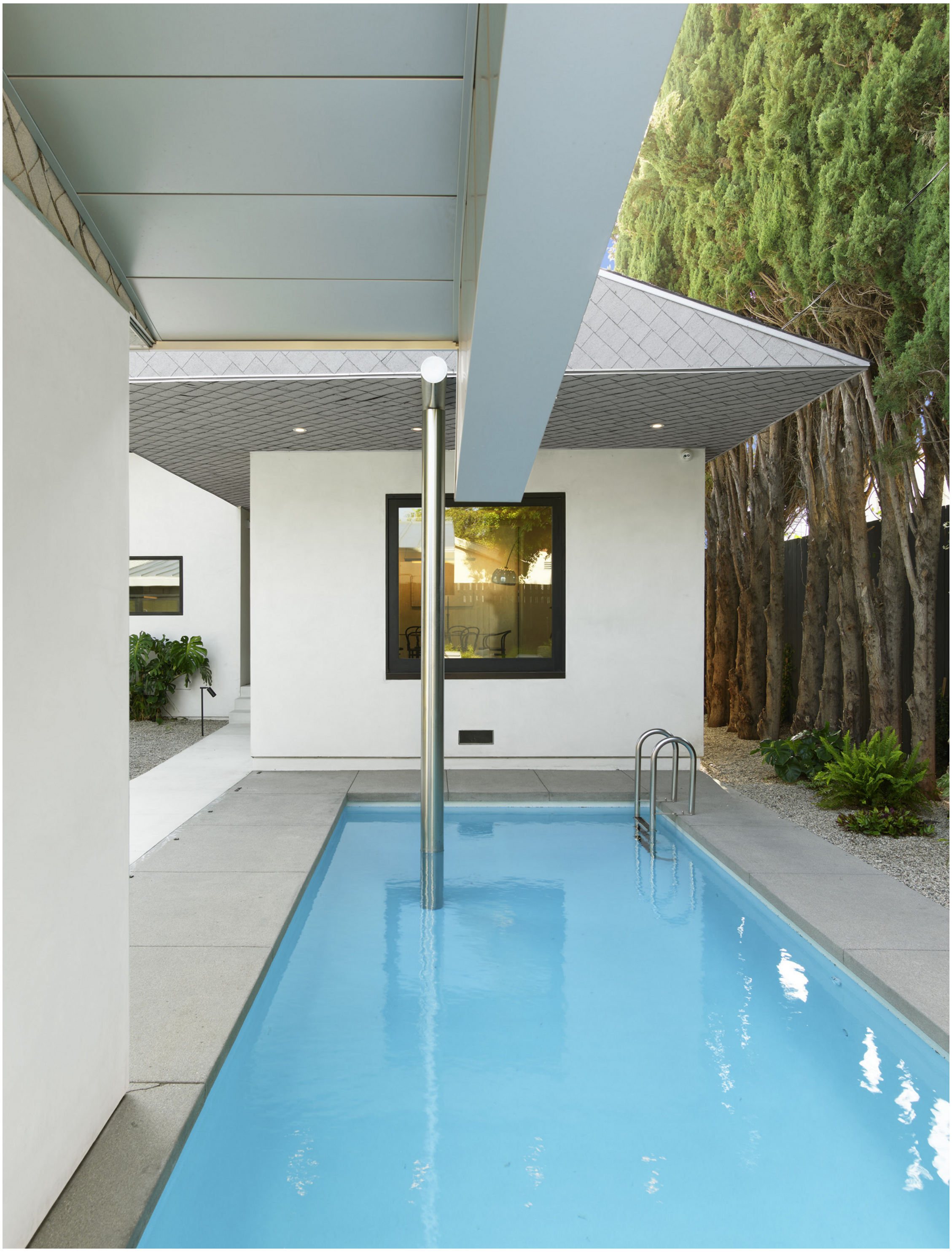
Making It Work

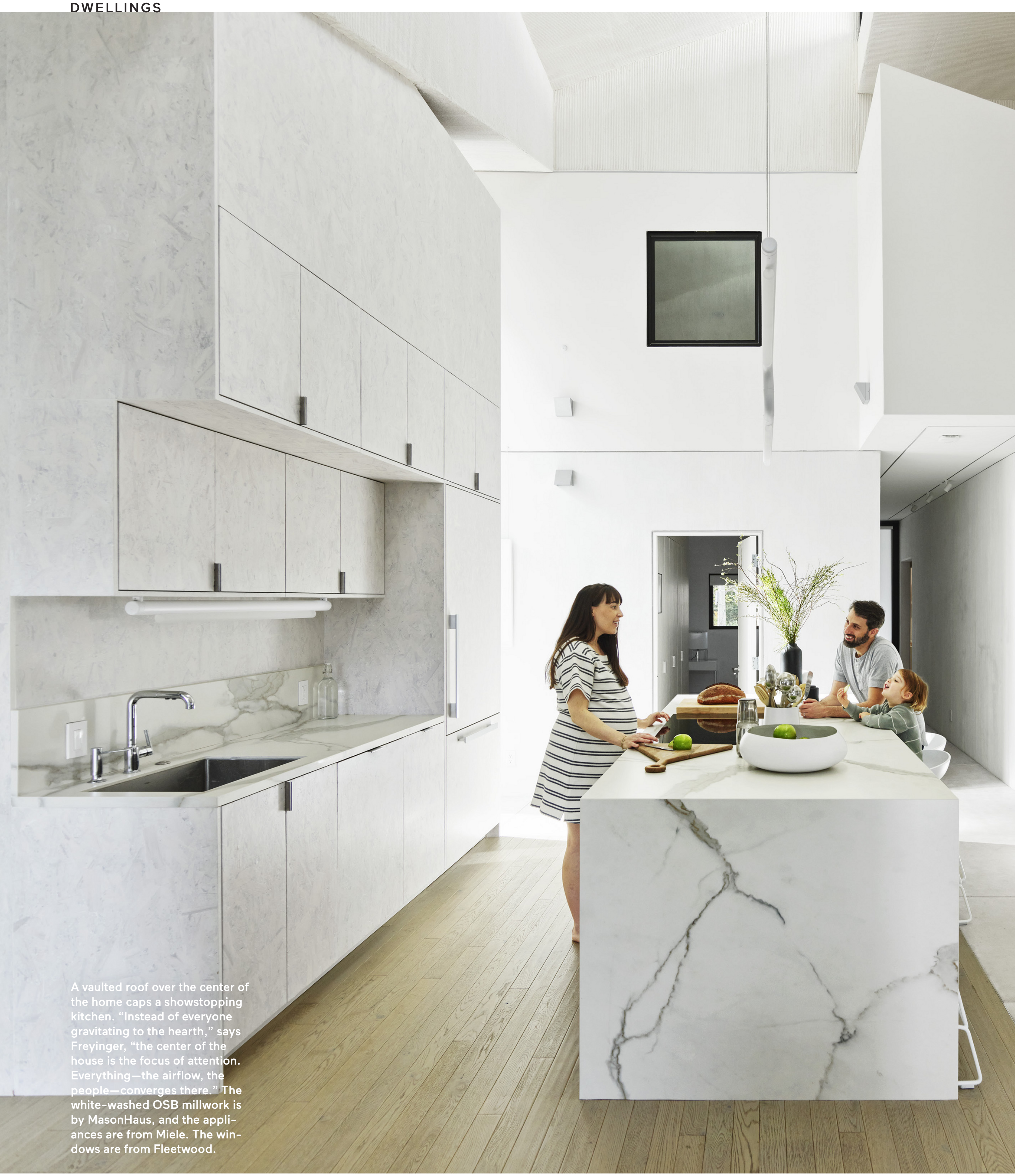


Radically reimagining a 1920s Los Angeles bungalow for their publicist, Danielle Rago, and her family, architects Claus Benjamin Freyinger and Andrew Holder of The LADG began by splitting the property, and the plan, into quadrants with a pair of perpendicular footpaths that run from the outside in. A varied roofline counters the rectilinear volumes of the gently expanded, 1,980-square-foot home.

About six years ago, architects Claus Benjamin Freyinger and Andrew Holder of Los Angeles firm The LADG hired Danielle Rago's PR company, This by That, to lead their media communications. The three developed such a good working relationship that when Danielle was ready to build her dream home, the two sides reversed roles—she hired The LADG, and suddenly she was *their* client. Starting with a mundane 1929 bungalow in L.A.'s Larchmont Village, the three worked together to design a one-of-a-kind three-bedroom house and accessory dwelling unit for Danielle and her family, including husband Darren Hochberg, toddler Oliver, puppy Melrose, and newborn Julian (who was still in the works when Dwell photographed the family in January). The recently completed home is distinguished by its light palette, unique blend of forms, and inventive use of materials, stucco and asphalt shingles among them. The unconventional blend reflects the clients' confidence in the architects' flair for experimentation. Here, Danielle and Ben tell us how they balanced wishes and reality and ended up with a pole in the pool. >

An existing garage was converted into an ADU (opposite). Its folding glass wall opens to the backyard, allowing the extra kitchen to be put to use for outdoor entertaining. One of the home's more surprising design elements is a steel column that rises from the pool (below) to support an overhang. "We wanted shade for the pool without the cost of a cantilever," says Holder, "and since we were treating the outdoors as an extension of the living space, why not put a column there?"





A vaulted roof over the center of the home caps a showstopping kitchen. "Instead of everyone gravitating to the hearth," says Freyinger, "the center of the house is the focus of attention. Everything—the airflow, the people—converges there." The white-washed OSB millwork is by MasonHaus, and the appliances are from Miele. The windows are from Fleetwood.

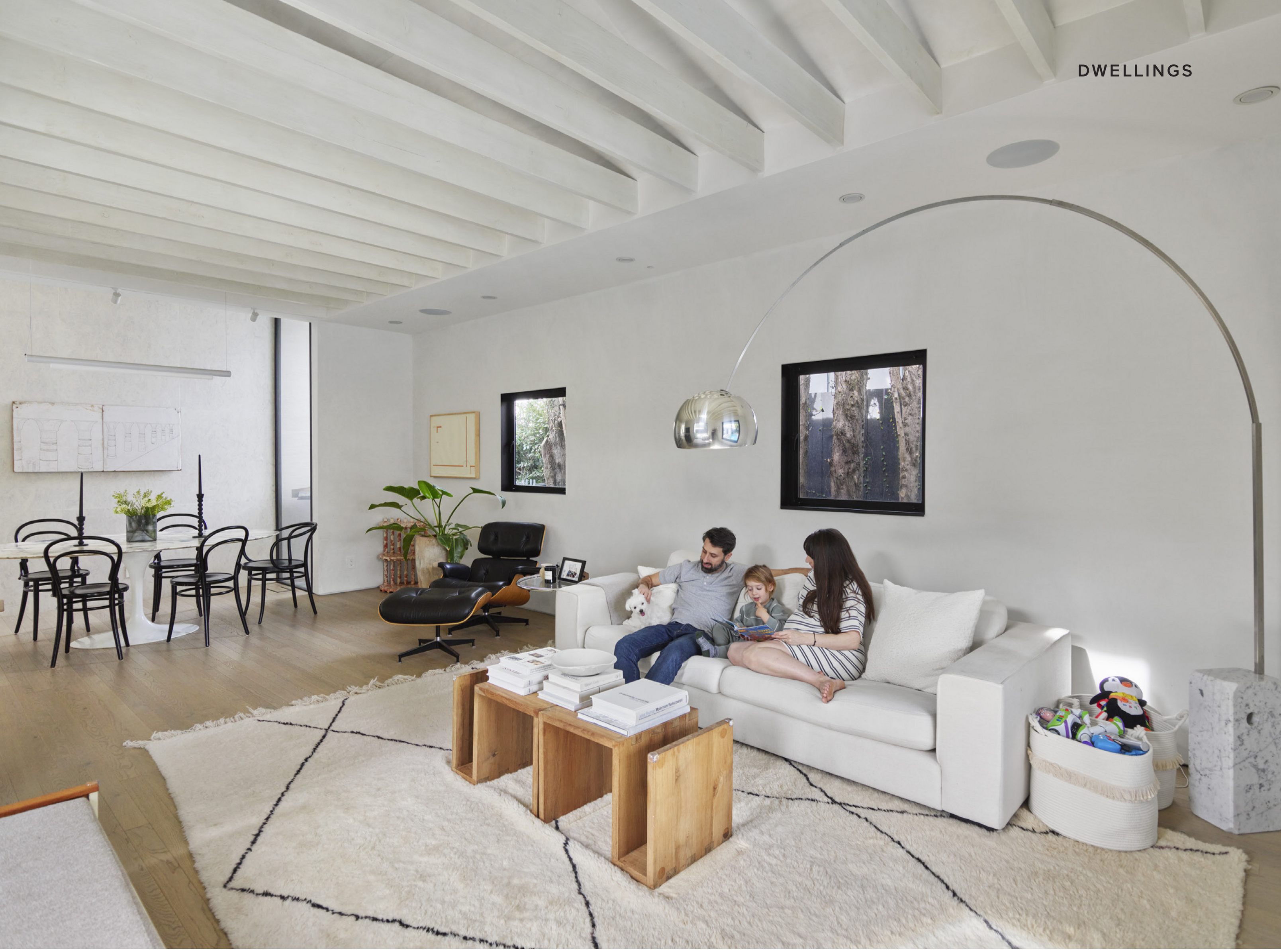
"The footprint might be smaller than what we originally wanted, but the beauty is that we use every inch."

DANIELLE RAGO, RESIDENT

GIVE AND TAKE

Danielle Rago: We always liked this neighborhood, but there was nothing architecturally significant about this house when we bought it.
Ben Freyinger: Oh, it was a complete wreck, a sort of Frankenstein of accommodations for multiple residents over multiple years.
Danielle: Early on, when Ben and Andrew asked us to write a wish list of how we wanted to live, we described a strong connection between interior and exterior, and space that would be livable for our family.
Ben: But, inevitably, wish lists have inconsistencies. In this case, Danielle and Darren wanted open space to entertain, as well as privacy, and to be close to the kids, as well as a sense of separation. In the face of contradictions, the design prompt becomes a mission to reconcile the two. And, as it turns out, with a little bit of thoughtful planning and good dialogue, you can really make things work. >

A bathroom connects the children's bedrooms (below). In the living/dining area (opposite), a Sitka sofa from Article joins coffee tables from HD Buttercup and an Eames lounge. Thonet Era chairs surround a Saarinen table. The bedrooms are in the front of the home, and the common rooms are in back. The layout "lends itself to fully utilizing the yard," says Danielle. "And when we have guests in the ADU, we have the privacy of going to our room in the front of the house and closing the door."



AN EFFICIENT (AND UNUSUAL) SPACE

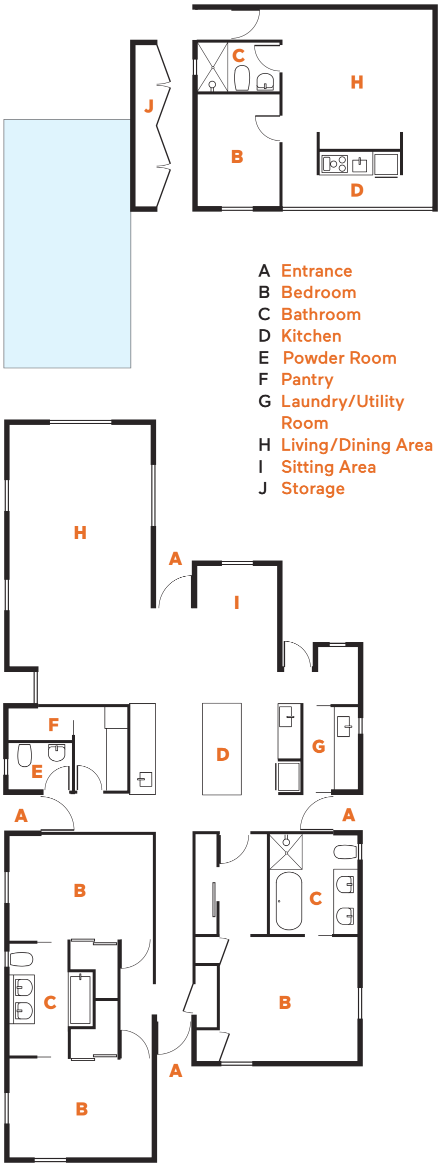
Ben: Square footage was a high priority for Danielle and Darren, but because of city constraints, there was only so much we could add. Andrew and I also felt strongly about preserving the modest character of the street. So for us, the challenge was reorganizing the space to make use of every single inch. Without raising the height of the front of the house, we put a vaulted roof over the middle like a hat, creating a balance between well-considered small spaces and this open-plan moment of relief.

Danielle: Ben and Andrew left the private spaces smaller and more intimate, prioritizing the common spaces—the areas we're really living in. The footprint might be smaller than what we originally wanted, but the beauty is that we use every inch. What's also interesting is that they put the bedrooms in the front of the house and the public-facing areas in the back, which really lends to fully utilizing the backyard while maintaining a sense of privacy, especially when we have guests staying in the ADU.

Ben: As for the backyard, Danielle really wanted a pool, but we also had to preserve a driveway for the city entitlement. So to resolve the problem of having a pool, a guesthouse, and an overhanging roof—for shade—in the same place, we found the pool to be the best place to put a support column. >

House in Los Angeles 5 N

ARCHITECT The LADG
LOCATION Los Angeles, California



A	Entrance
B	Bedroom
C	Bathroom
D	Kitchen
E	Powder Room
F	Pantry
G	Laundry/Utility Room
H	Living/Dining Area
I	Sitting Area
J	Storage

PRACTICAL APPLICATIONS

Danielle: For the interiors, my tastes lean toward more neutral colors and richness of material. We were definitely conscious of a high-end product look, but wanted to do it in a way that was cost-efficient.
Ben: Which is a really perfect fit for our practice. We don't give a lot of emphasis to really high-end finishes as much as the capacity of architecture to make an interesting space. In a lot of ways, we're using an inexpensive material, but then deploying it with a great deal of care to a high level of finish. As materials became scarce and more expensive during the early Covid years, we tried to capitalize on what was available. When our plaster crew told us that they weren't getting a lot of work, we wondered if the beautiful rough-coat plaster on the facade could work inside. The answer was yes and at a fraction of the cost of plywood.
Danielle: The roof, in terms of material, was real value engineering. Originally it was going to be all standing seam metal, but when Ben and Andrew told us their idea to do shingles, we thought, Oh, interesting, and walked around the neighborhood looking at different shingle colors.
Ben: What's great about Danielle and Darren is that we could send them on a mission to go look at the most inexpensive roofing material, one that's pervasive at every fast-food restaurant in Los Angeles, and they would agree to do it. That's a testament to their confidence that we could make this look interesting and do something beautiful—but they definitely had to go along for the ride. ■

The house presents an unassuming facade to the street, blending in with the neighborhood. Despite its boldly alternative plan, it doesn't stray far from the quintessential L.A. vernacular. "The quotidian look is a stucco box with an asphalt shingle roof," says Freyinger. "Here you go. It's a stucco box with an asphalt shingle roof." The drought-tolerant landscaping is by Big Red Sun.

ILLUSTRATION: LOHNES+WRIGHT

The creators of small-scale shelters have touted them as a solution for people in need of housing. But what is it like to actually live in one? We went to Oregon to find out.

Church at the Park's Village of Hope in Salem, Oregon, is one of a growing number of micro-shelter communities popping up across the country as an emergency response to the homelessness crisis. Residents have access to housing and employment assistance, mental health services, alcohol and drug treatment, and peer-support groups.

TEXT BY
Hannah Wallace

PHOTOS BY | @LIZKUBALL
Liz Kuball

The Tiny Home Hope

LET GO and LET GOD
FIND BEAUTY

On a single night in January 2022, 582,462 people were experiencing homelessness in the United States. Sixty percent were staying in locations like emergency shelters or in accommodations provided by transitional housing programs, and 40 percent were living on the street or somewhere similar, according to an annual U.S. Department of Housing and Urban Development report. (The pandemic impacted the accuracy of homelessness data collection in 2021, however, and the number of people without a home is likely far higher.) Meanwhile, across the country, many housing advocates and government officials are embracing a practical short-term solution to the homelessness crisis: the rapid construction of tiny-home villages—some with upward of 50 units, others with just 10 tiny homes, or pods. The hope is that with access to a personal, lockable shelter and some essential services (laundry and showers, as well as housing and employment assistance programs), unsheltered people will be able to find permanent, affordable housing quicker than if they were still fending for themselves on the streets.

In Oregon, one of the states at the forefront of the country's homelessness crisis, cities like Portland and Salem have already invested in tiny-home communities. The City of Portland alone has contracted with five different tiny-house makers to develop six new Safe Rest Villages using American Rescue Plan Act funds. Tiny-home villages, which have appeared in states from Oregon, Washington, and California to Texas, Michigan, and Massachusetts, have gotten a fair amount of press for their ability to be a part of the emergency response to the crisis. We spoke to three residents of micro-shelter communities in Oregon to get a sense of what the tiny homes are actually like to live in and how the alternative-housing villages function.

Renee Dorie, *58*

Menlo Park Safe Rest Village

IN SOUTHEAST PORTLAND

Renee Dorie (opposite) lives in a shelter made by Portland manufacturer Stanley Tiny Homes at Cultivate Initiatives' Menlo Park Safe Rest Village. Each housing structure at the village includes a bed, shelving, heat, air-conditioning, and electricity.

Renee Dorie was the first person to move into this Safe Rest Village, which opened in late 2022. Operated by local nonprofit Cultivate Initiatives, it features 55 pods (49 are housing shelters; the remainder are used for staff offices, health services, case management, and more). After a 2019 fire destroyed her Portland home, Dorie was unhoused for three years, living in a trailer, then her car. Last year, while participating in Cultivate Initiatives' paid workforce development program, she applied for a host role at the nonprofit's new Menlo Park Safe Rest Village—and got it. Now, she works as a host at the village, cleaning the common areas and being a point person for other residents. She lives in a 150-square-foot pod with a covered front porch, made by local manufacturer Stanley Tiny Homes.

I'm very grateful for my little house. It's comfy. I came with my boyfriend. We got two separate pods in case we ever broke up, so neither one of us would have to go back on the streets. We put our two beds together [in one of the pods], so it's like I have a big king-size bed. It's wonderful! And then I have my TV on top of the dresser. We use the other pod for storage.

It's very, very warm. The heater is a Pioneer ductless split; it turns to AC in the summer. You use a remote control to turn it up or down. I always have mine too high. [*Laughs.*] It warms up real quick!

There's a kitchenette, which closes at 10:00 p.m., with a fridge and microwaves and hot plates that we can sign out. Breakfast is served every day at 8:00 a.m. and dinner anywhere from 4:30 to 5:30 p.m. We also have a mini-fridge in our houses for drinks, lunch meat for a sandwich, or something to throw together. They supply the bowls, plates, cups, and silverware. There are restrooms up there [on the opposite side of the village] with the showers. We have a couple Porta Potties at the other end. We have two washers and two dryers on-site, too.

As host, my job includes cleaning the restrooms, showers, and kitchen—just taking care of the village and getting to know all the neighbors. If there's anything I can do to help them, whatever resources they need. If they wanna just talk. I'm a talker! I talk, talk, talk with them all the time and mingle throughout my shift. It's pretty laid-back, really. It's a nice job. We're starting to get some entertainment going. We have a suggestion box where people can put in what they want to do—painting, a jewelry class. I wanna do horseback riding!

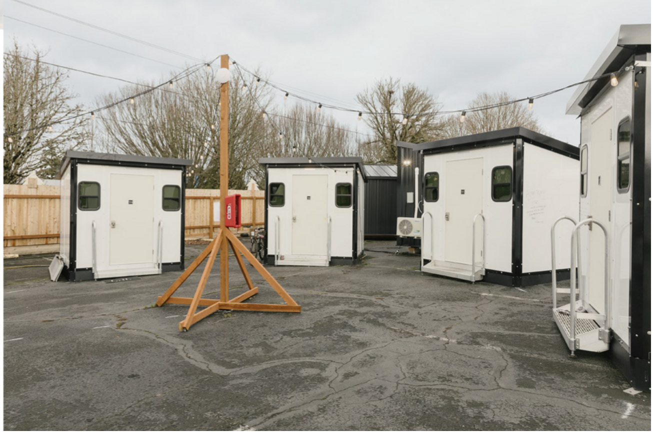
We can come and go as we please—we just have to sign in and out at the security pod. There should be no drugs or alcohol on-site. We can't know what everyone brings—if we don't see it, we don't know, but our policy is that we're drug-free. If I see that someone is using or drinking, I tell them, "Hey, maybe you need to go take a nap?" As long as they are not starting >

problems for other people or staff. We're here to support them and try to help them as much as we can. We can only do so much. If they want to get clean, we help them get to treatment centers and encourage them. Our peer-support specialists or case managers can help them with getting to appointments.

I'm a recovering addict. I've been there, done that. My goal is to leave here and have a house and still be working. I've got my name on some places with [local nonprofit housing authority] Home Forward. I might be too picky, but I want a house. I still wanna go to school and study to be a peer-support specialist. So I am in the process of getting on the list for the next class with an organization like Mental Health and Addiction Association of Oregon. I'm a people person. I love to help.

I don't have a problem with our no-guest policy. Well, only when it comes to my grandkids. My daughter came to the parking lot the other day and my grandkids came running and they wanted to come in: "Grandma, I wanna see where you live!" I explained to them that I can't. I struggled with that. It's hard explaining it to my grandkids.

Cultivate Initiatives' Southeast Portland site (bottom) operates on a direct-referral basis from first responders and social service providers, but Church at the Park's Village of Hope, where Stacy Hunt lives (opposite), has an open wait-list.



Stacy Hunt, *56*

Village of Hope

IN SALEM, OREGON

Stacy Hunt's long stretch of housing insecurity started in 1995. When the Georgia native took a good friend who was unhoused into his North Salem apartment, that friend invited lots of other people over, and eventually Hunt's landlord kicked him out—even while he had a stable job at a food-processing facility. He moved back in with his mom at her home of roughly two decades, but in 2015, a stroke left her paralyzed and she moved to Tacoma to live with Hunt's brother. Then, in 2018, Hunt received a foreclosure notice on the house. The owner gave him two months to pack everything and move out. After a few years living under a bridge and in city parks, Hunt met an outreach worker from Church at the Park who encouraged him to apply for a tiny house last summer at the Salem organization's 40-pod micro-shelter community, Village of Hope. His 72-square-foot unit is made by local manufacturer Cozy Homes.

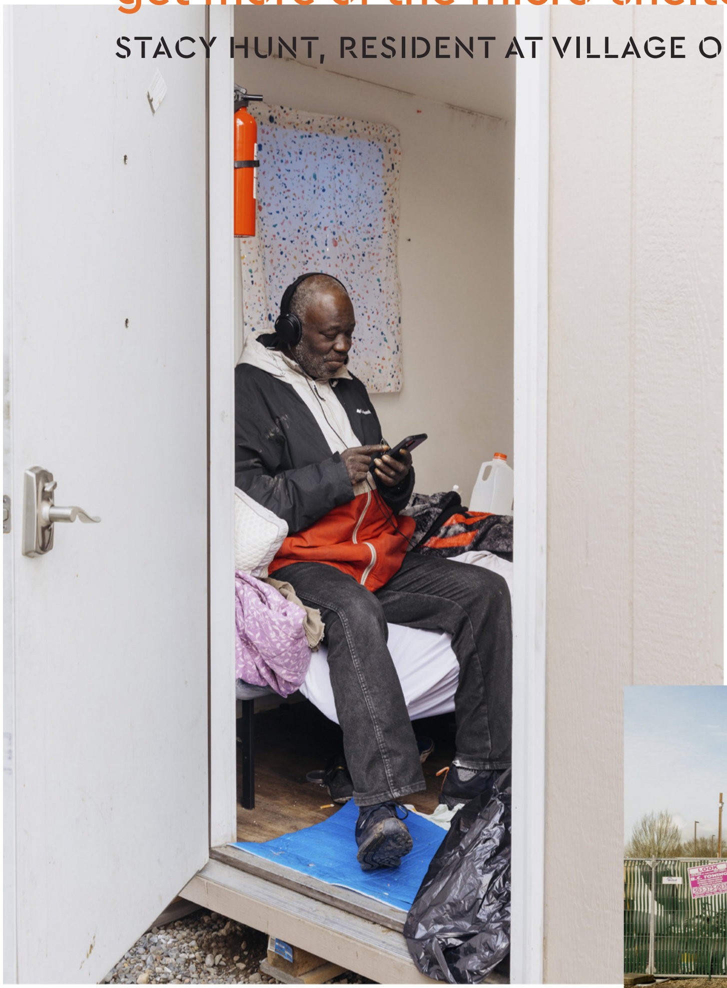
Let me tell you the bad stuff first: The pods are really small, and it's not enough space for two people. We have to have a roommate. It's so tiny—and people have stuff! It's crowded and there are tensions. The last roommate I didn't like too well. He called me every dirty name in the book. I talked to the staff. If I was to hit him, then I'd be kicked out. I didn't wanna do that. They talked to him, so I went back in. And then he starts throwing things at me! I have a different roommate now. We get along much better.

I also have a girlfriend who lives here. I've known her since I was living at Cascades Gateway Park [a Salem park where the city once sanctioned homeless camping]. She has a dog that loves me to death. Me and her want to move in together, but to be in the same pod, we would've had to sign up together. They say the rules are you can't be in each other's pods. I can understand not allowing people in from the outside. But when I'm in >

Pharmacy

"The good part is being out of the cold and not having to worry about a tent. But the bad thing is having two people in a small area. If they could get more of the micro-shelters, it'd be great!"

STACY HUNT, RESIDENT AT VILLAGE OF HOPE



Salem's Village of Hope has two-person micro-shelters (left) as well as communal areas and pods with showers, laundry, and storage for food and clothing donations (below). Residents are served dinner each night of the week. At Beacon Village in Northeast Portland, residents like James Brown (opposite) live in insulated sleeping shelters made by Everett, Washington, manufacturer Pallet. The pods are built with durable aluminum framing and have nine-foot-high vaulted ceilings, as well as interchangeable bed/desk options.

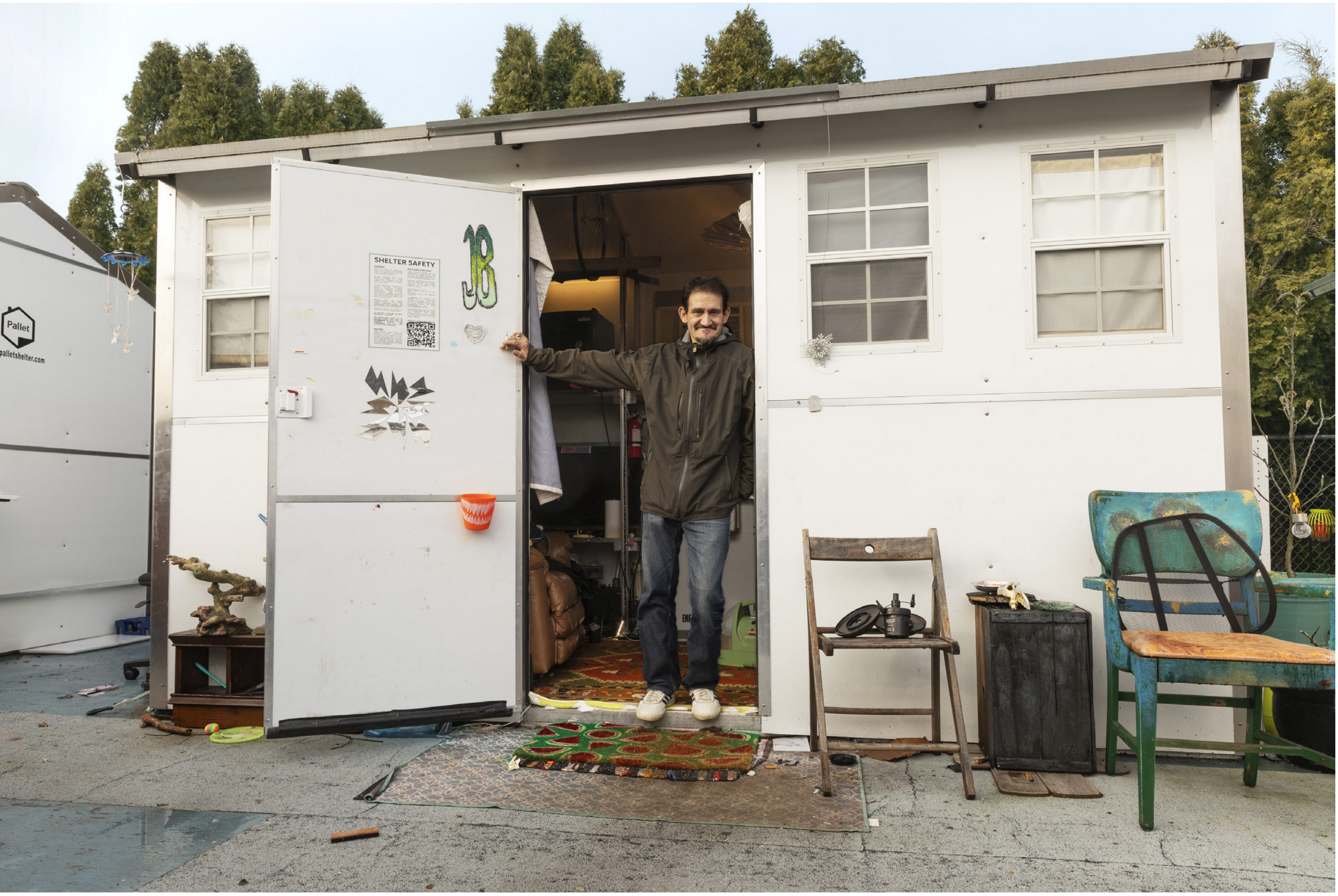
a relationship…we might want to sit down and watch TV or a movie, you know? Nope, nope, can't do that.

Other than that, my pod is nice and warm. Sometimes it be so hot I have to go out and get some fresh air. We got little space heaters—boy, they put out some heat. In the summer, we had this big old air conditioner. I'd pick these over a tent any day.

I like this location. We're not too far from downtown. Also, we're on the bus line. We can go in and out whenever we want. But if we want to go to, say, the coast, we'll let them know how long we're gonna go and be back. If you don't call in, you get kicked out. We can't use alcohol or drugs. We've got a designated smoking area.

We get dinner seven days a week. Sometimes people donate food, too. There are two pods out there [in the parking lot]. One is for storage for extra stuff; the other is for clothing. There's also one with a shower and another that's a laundry room.

Everybody loves me here! I'm like a celebrity. They say, "Hey, Stacy, how ya doin'?!" I told the staff, "Anybody disrespects you here, you better hold me back!" These people come out of their way to help you, and you get off the streets and are going to sit here and disrespect them?



James Brown, *49*

Beacon Village

IN NORTHEAST PORTLAND

Born and raised in Portland, James Brown moved to Washington, D.C., in the late 1990s with his then girlfriend and became executive chef at a seafood restaurant. After the relationship ended, he moved back to Portland and lived off money he'd saved, which he says largely funded heavy drinking. Eventually, he was kicked out of his rental. Brown couch-surfed for a while before he began living on the streets in 2001. When Beacon PDX, a homeless services entity, opened a 10-unit tiny-house village in Northeast Portland in November 2021, Brown was one of the first in line for an insulated Pallet shelter, which has heat, air-conditioning, and two Murphy bed–style sleeping bunks that fold down from the walls. Brown now helps prepare Beacon Village's daily free lunches for unhoused individuals, served at a Southeast Portland church.

I've been here since it opened—Thanksgiving 2021. The Pallet shelters you see downtown are half the size of the ones we have; ours are 14 feet wide by 7 feet deep. They're nice—they have heat and air-conditioning. There are a lot of gaps, though. They call it ventilation, but it's just a way for air and spiders to get in. >

SHELTER SAFETY
JB
TREK

My next-door neighbor puts her milk under her bed because it stays cold enough under there. [*Laughs.*] I don't have my beds down, but when you're on those it's fine. As soon as you get your feet on the ground it's cold. The door has a quarter-inch gap below it. Everyone got one of those pool noodles—you tape it on and it keeps the gap closed. [My door] faces east, so when an east wind comes in, boy oh boy. The walls are an inch and a half thick. They're thermal set plastic but have a foam core. It's just the gaps that kill you. I took some of that foaming stuff and put it all over the place. It's fine now.

When it first rained, the roof would leak, but the people at Pallet came by and fixed it. They tightened a few bolts. Mine got worse. The second time they took off the whole top and put a new one on.

There are just 10 units here. I pretty much knew everybody when they moved in [from Hard Times Supper or living in an area park]. So there's no surprises there. We've had some problems, but those people are gone. The rule is, keep sober if you can. If you're not, don't go crazy. Whatever it is, keep it in your cabin. Other than that, just don't be foolish. When you came in, you signed a contract. Honor that. Don't steal, don't fight, don't cuss, don't bring guns—essentially, don't do drugs, but if people want to do them, they're gonna. The ones who caused a problem got booted out.

When the staff leaves, you can't have guests. I think it's a silly rule. I mean, we're grown-ups! We're only open until 3:00 p.m. on Saturday. And we're not open at all on Sunday, so we're not supposed to have guests.

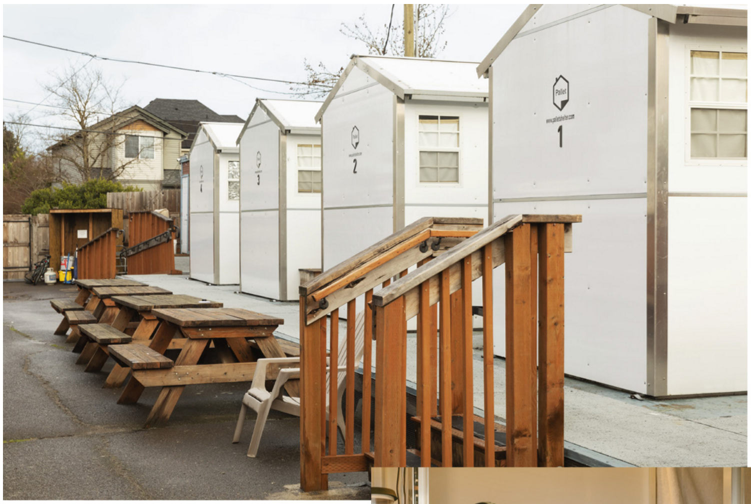
But that's the thing: Some people had guests who'd be out and about and looking around units—shady shit. When we moved in, that's the one thing we all said: "No thieves!" We were so sick and tired of people stealing shit out of our tents. That's the best part about living here. I like the people. You can trust them. I can leave my door open if I want. No one is rifling through my stuff.

Here at the village, we all have weekly chores. This week, mine is showers—clean the showers and washer pods. It's not paid, but if people didn't do their chores things would go to hell. If you don't do your chores, guess what happens. You lose some hours [of your job]. I work making lunches five days a week.

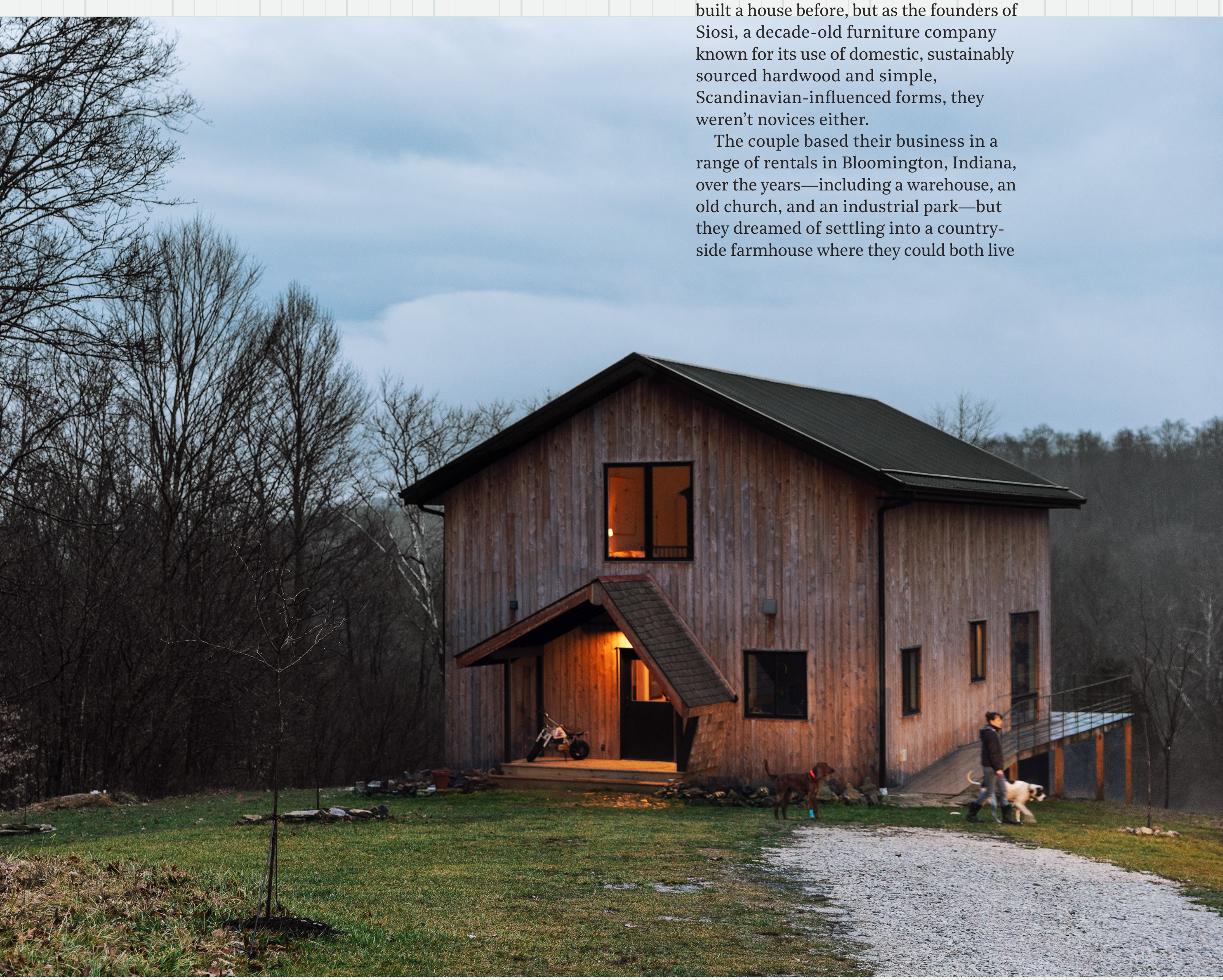
We can make our own food in the communal kitchen in the basement of the church. We all pretty much have food stamps. We also have a tent outside with a fridge where we can store food, but we have mini-fridges in our places.

There are Thursday group dinners. If you want to cook, the staff will take you shopping to buy food. You cook for everybody. My neighbor Steve did one last week. He made breaded pork chops. I was very impressed. I didn't know he could cook!

I signed up for a couple of apartments. One is near where I went to high school. That one is really nice: It has marble counters, things like that. A washer/dryer in the unit. I was like, "What?" ■



Pallet's sleeping shelters (above) are designed by people with experience living without a home. Each unit comes with an integrated shelving system, interior LED lighting, and three 120-volt outlets (right). The shelters are made to last more than 10 years, with easy-to-assemble prefabricated panels.



Scaling Up The proprietors of an Indiana furniture company take on a bigger project: their own house.

The parcel of land that Audi Culver and Ivy Siosi bought in Bloomington, Indiana, was advertised as hunting grounds, but the couple envisioned a workshop for their furniture company, Siosi, and a home that would double as a showroom. After designing the dwelling, they rolled up their sleeves and pitched in on the nearly two-year build.

TEXT BY
Brian Libby

PHOTOS BY | @LUCYHEWETT
Lucy Hewett

Audi Culver and Ivy Siosi had never built a house before, but as the founders of Siosi, a decade-old furniture company known for its use of domestic, sustainably sourced hardwood and simple, Scandinavian-influenced forms, they weren't novices either.

The couple based their business in a range of rentals in Bloomington, Indiana, over the years—including a warehouse, an old church, and an industrial park—but they dreamed of settling into a countryside farmhouse where they could both live

and work. “There were a lot of ranch homes and dilapidated barns, but nothing quite fit the bill,” Audi recalls. “The only way we could get what we were really looking for was to purchase bare land and do it ourselves.”

A large parcel a few miles from downtown caught their eye, and when the owner split it into four smaller lots, they snapped one up. After they built a workshop, Ivy drew up plans for a simple, 1,450-square-foot house, and the duo decided to act as general contractors, assisted by Loren Wood Builders but doing most of the labor themselves.

They closed on the property just before the pandemic—a matter of “scary timing that turned out to be ideal,” Audi says. They avoided escalating material costs by ordering everything early, and they began building in June 2020.

Ivy and Audi had a hand in nearly everything, including laying the foundation, although they didn’t work alone. “We hired >

BUDGET

ELECTRIC	$ 5,400
CISTERN	$ 9,205
CISTERN EXCAVATION	$ 10,678
SEPTIC	$ 11,742
FOUNDATION	$ 8,809
HVAC	$ 7,764
WINDOWS & DOORS	$ 18,300
FRAMING	$ 9,750
CONST. ASSISTANCE	$ 5,000
BUILDING MATERIALS	$ 23,835
INSULATION	$ 8,122
PLUMBING	$ 6,882
CEDAR SIDING	$ 4,815
ROOF	$ 9,160
STRUCTURAL ENGINEER	$ 975
DRYWALL	$ 8,600
OAK FLOORING	$ 5,267
WOODSTOVE	$ 3,000
PAINT	$ 607
DECK	$ 4,400
FRONT PORCH	$ 3,000
KITCHEN CABINETS	$ 380
INTERIOR DOORS	$ 500
	$166,191

The couple often relax by their vintage Jøtul stove (above)—“our dream one,” Audi says—purchased from a neighbor. The rocker is a family heirloom, and the armchair is a roadside find. Audi’s orchid collection (left) is displayed on custom Siosi shelving with an integrated ladder.

The couple's bedroom loft (right) overlooks the living room and kitchen, and it includes a vintage nightstand that belonged to Audi's grandmother. The pair designed the Bastogne walnut dining table downstairs (below left) and the upstairs bathroom's eye-catching geometric vanity (below right), which pairs elm with a quartzite countertop.

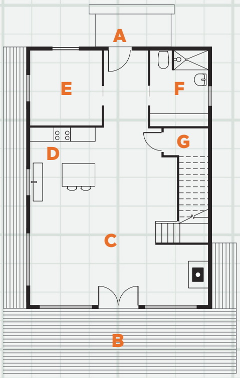
pros for the HVAC, plumbing, electrical, and drywall," Audi explains. Given their experience with furniture, woodworking became their focus as the build progressed. "We did everything from milling rough cedar for the siding to face-nailing our white oak floors, making the doors, and installing cedar shakes on our new front porch," Audi recalls. "It was scary and daunting, but it was just so exciting. And it's the only way we could afford to do it."

The nearly two-year build wrapped last fall at a total cost of about $165,000—substantially less per square foot than a

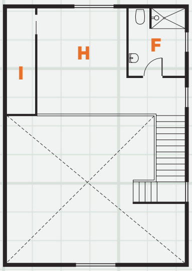
Siosi House N

DESIGNER Siosi
LOCATION Bloomington, Indiana

A Entrance
B Deck
C Living/Dining Area
D Kitchen
E Guest Room
F Bathroom
G Office
H Bedroom
I Walk-In Closet

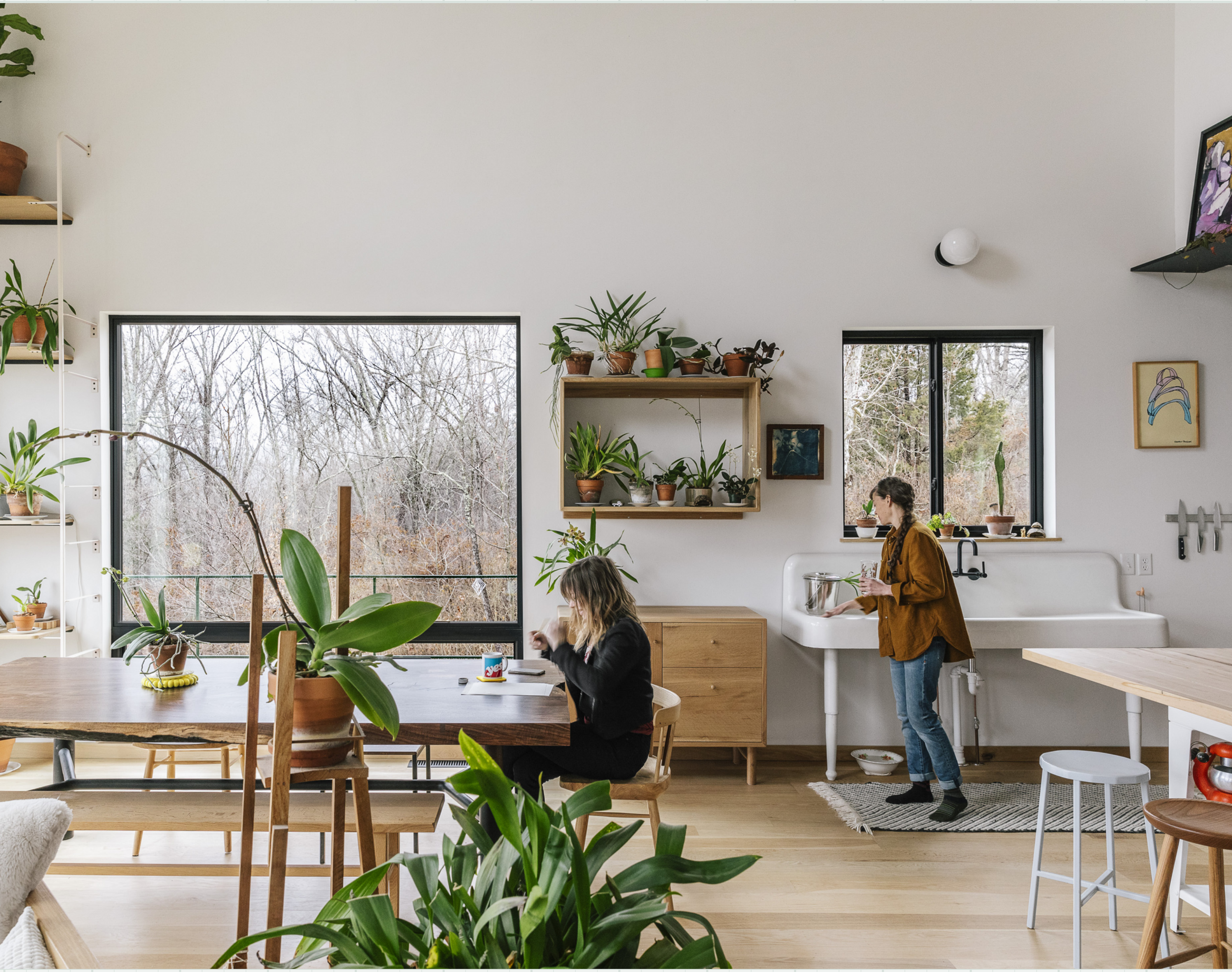


First Floor



Second Floor

ILLUSTRATION: LOHNES+WRIGHT



The daylit kitchen/dining space nourishes an array of plants. Audi and Ivy used solid white oak to craft a prototype of their firm's Zygo sideboard, which holds their place mats and orchid supplies. The Amagansett kitchen island is by Siosi, and the farm sink is vintage.

typical American home. The house is also designed to be inexpensive to operate, as it collects rainwater in a 5,500-gallon concrete underground cistern, and Audi and Ivy plan to add solar panels.

The low-ceilinged entry, bookended by a guest bedroom and bath, leads to a double-height living room that frames the landscape with large French doors. The house is an unofficial Siosi showroom peppered with vintage pieces like a farmhouse sink and woodstove as well as a rocking chair from Audi's childhood. The couple's ingenuity can be seen in small DIY details, like an air return made from simple holes artfully drilled into drywall.

The abundant natural light is conducive to Audi's passion for houseplants; at last count, she tends 36 orchids. Upstairs, in the loft bedroom, the couple love gazing through a large glass expanse they call their James Turrell window for the way it frames the treetops and the sky. "If I'm sitting in bed, to my right I can see the shop, and to my left I can see our fields," Audi says. "I'm able to just kind of be the queen of my land and my domain: It's all about the openness and the view." ■

TEXT BY
Lauren Gallow

PHOTOS BY | @HISNAMEISRICARDO
Ricardo Nagaoka

Testing Ground A couple pining for their woodsy upbringings experiment with a retreat in the Pacific Northwest.

Architect Jai Kumaran and his partner, Lindsay Merkle, transformed a badly neglected ridgetop property in Scappoose, Oregon, into a retreat, completing a 3,000-square-foot prefabricated workshop and studio suite as the first phase of a larger planned creative compound where they could live, work, and gather with family and friends.

Jai Kumaran and Lindsay Merkle wanted to go home. Not to the redwoods of California's Santa Cruz Mountains, where Jai, cofounder and partner at the architecture firm West of West, grew up, or back to the pines of Mercer Island in Washington State, where Lindsay, who works at a telemedicine start-up, spent her childhood, but to a setting that felt just as familiar as the places where they were reared. So after moving from Los Angeles to Portland, Oregon, in 2016, they began a search for land outside the city where Jai could experiment with design ideas and where they could make a creative compound for themselves, their two vizsla dogs, and visiting friends and family.

After months of touring properties, Lindsay and Jai became enchanted with a 20-acre ridgetop parcel in Scappoose. It was badly neglected, however, and soon the realities of taking on their own ground-up construction project sank in. Here, they recount the yearslong road they took to erect their first structure, a prefabricated workshop and studio suite.

FINDING THE RIGHT SITE

Jai: We knew we wanted to escape the city, where we still have a condo and I have an office, but we needed to be close to an airport, because Lindsay travels for work, and I do too to an extent.

Lindsay: And we still wanted to have nights out at restaurants and concerts and friends nearby, so we basically took a string, put it on a map of Oregon, and made a diameter within 45 minutes of Portland in every direction.

Jai: Some of the properties we saw were in the bottom of a valley or in the forest, and while they were beautiful, it was that dark, drippy, mossy kind of thing, which wasn't what we wanted. With this project, the big themes were light and air, and the property we found in Scappoose made them possible.

A STEEP ROAD

Lindsay: We knew this was an ambitious project but didn't know quite how ambitious until we started.

Jai: There were three existing structures that were in complete disrepair and had to be demolished. One was an animal barn, another was a pole barn, and the last was an old house with plywood siding and more than a dozen peacocks living inside. We had to figure out how to relocate them. The land had also been treated like a dump and required a lot of cleanup.

Lindsay: Some of it felt so out of our control. We were trying to find someone to pour us a new concrete pad and driveway, and people would drive up here and see the road—it's an old logging road—and say, "Nope, not interested. It's not possible." I had to "catfish" construction people, telling them it was no big deal so that they'd come out.

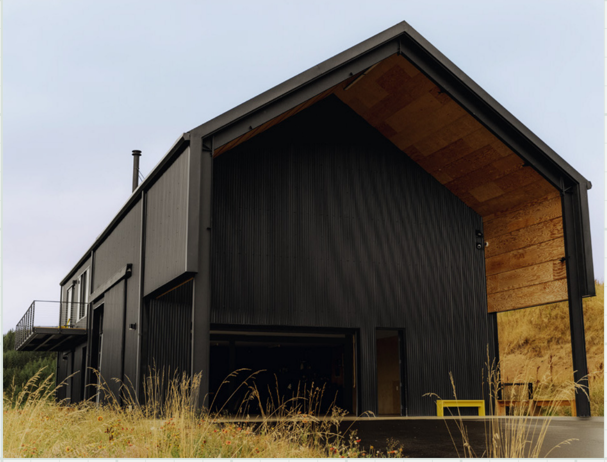
A BUILDING RISES

Jai: After a year of demolition and restoration, we started camping out here regularly and having bonfires with friends and getting a sense of the land. We said, "Okay, what is it that we want to do?"

Lindsay: We had planned on building a main house, but we've since pivoted and are thinking about doing multiple little cabins. To get something up quickly we built this workshop with a studio suite on top, which is basically phase one.

Jai: The structure is a steel kit-of-parts from an Oregon company, Web Steel Buildings Northwest, that I designed. It was kind of an experiment and in theory was faster and cheaper to build than doing something more traditionally. It looks like a farm building, so it has a connection to the rural landscape, but one of the custom elements is the set of marine-grade sheets of plywood for a soffit on the big eave. They're like giant shingles. >

After clearing the site of refuse and its disused, tumbledown structures (left), Jai and Lindsay erected a steel kit-of-parts framework (directly below) for the barnlike workshop (bottom), which they positioned overlooking the treeline of Douglas firs in the valley below. One of their vizslas, Nova, takes in the view from a built-in window seat in the studio suite upstairs from the workshop (above).



BEFORE PHOTOS: COURTESY JAI KUMARAN & LINDSAY MERKLE

BUDGET

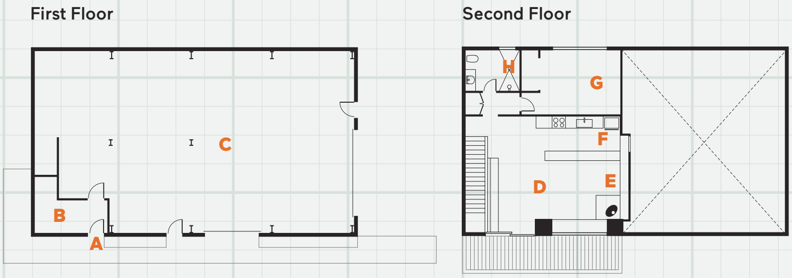
DEMOLITION	$	11,850
SITE WORK & FOUNDATION	$	56,750
DRIVEWAY	$	45,320
STEEL BUILDING	$	48,000
STEEL BUILDING CONSTR.	$	38,800
GARAGE DOORS	$	6,000
WINDOWS & DOORS	$	17,700
FRAMING	$	13,775
INSULATION	$	15,250
DRYWALL	$	5,250
PAINT	$	2,120
ELECTRICAL	$	22,655
FIRE SPRINKLERS	$	6,650
MECHANICAL	$	7,100
PLUMBING	$	6,735
CASEWORK	$	28,550
FINISHES	$	12,450
LANDSCAPE	$	5,500

$350,455

Cloud House

N

ARCHITECT West of West
LOCATION Scappoose, Oregon



A Entrance
B Mudroom
C Workshop
D Dining Area
E Living Area
F Kitchen
G Bedroom
H Bathroom

ILLUSTRATION: LOHNES+WRIGHT

The workshop interiors (opposite) emphasize function, with polished concrete slab floors and 35-foot-high ceilings to accommodate large projects and gatherings. The disco ball, set to spin via a smartphone app, can be lowered with an industrial winch and is visible from the overhead studio suite through a peek-a-boo window. In the living room (near right), the woodburning stove is from Malm, and the coffee table was custom designed and built by Jai from Douglas fir salvaged during construction. The kitchen (far right) includes under-counter cabinets from Ikea and a custom open shelving system and hood in white oak designed and built by Jai and Lindsay. The living area opens onto a deck (below). A set of benches on ground level were built by the couple for their wedding but have been repurposed here as flexible seating.

Lindsay: I wanted it to have three things: a big window seat in the studio suite that looks out over the woods, because we both had one in our family homes growing up; an outdoor shower for rinsing off after working on the property; and a glass garage door in the shop for light and a view outside.

PARTY TIME

Jai: Now that it's finished, we use the shop for craft projects and woodworking and to store our motorcycles and other adventure gear, like snowboards and skis. There's a zone for everything.
Lindsay: The first thing I bought for it was a pair of vintage Cerwin Vega speakers, and we have a disco ball that rises and lowers on an industrial winch. We wanted to have great parties with our friends here where you could be outside and barbecue but have covered space, too.
Jai: It's so easy to have a bonfire outside and watch the stars that you can't see from the city. We've already gotten so much enjoyment from having people come out and take a deep breath with us. ■

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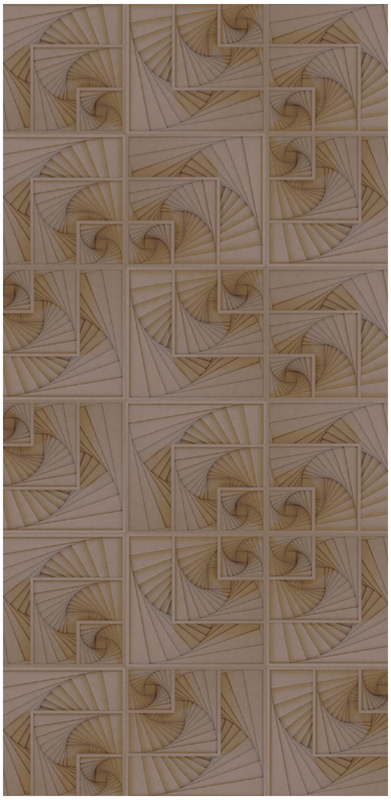

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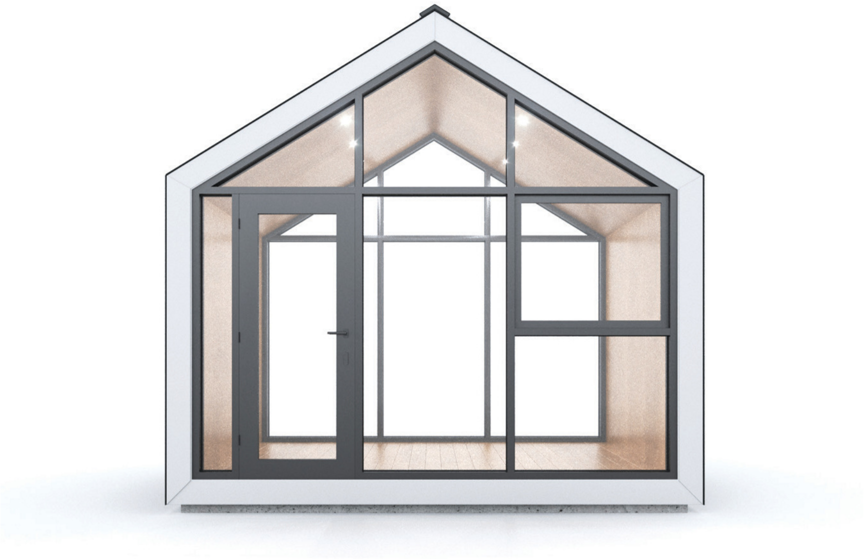

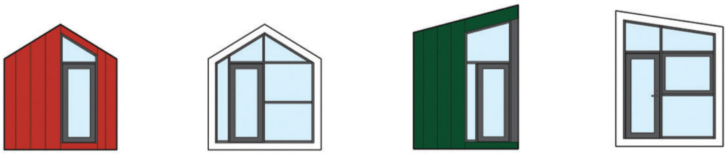

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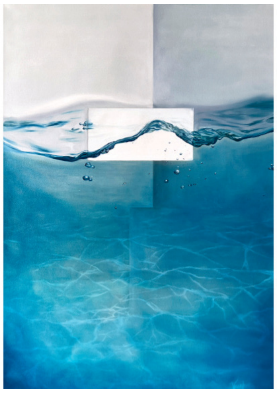

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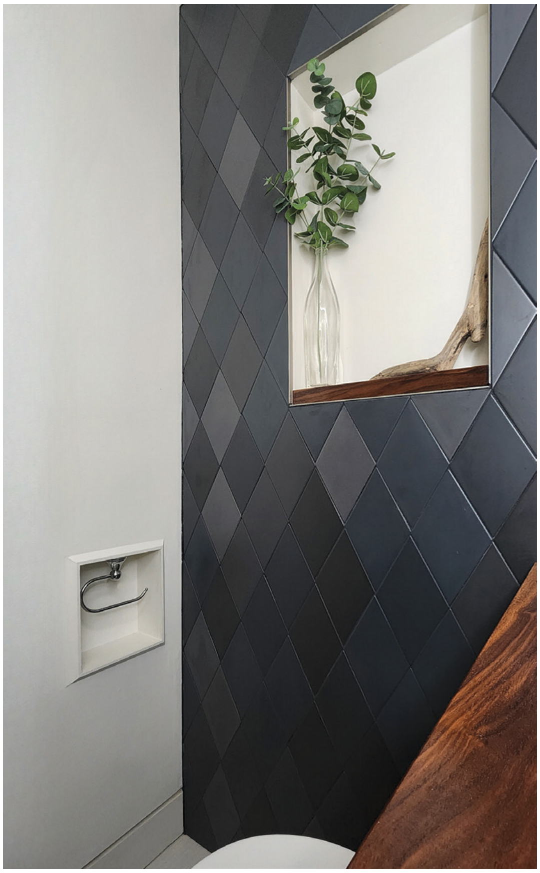

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Bracket Architecture Office bracketarchitecture.com

Rogers & Pedersen Construction rp-construction.com

Landscape design by Madrone Landscapes madronelandscapes.com

Cabinetry design and installation by Dunham Construction

50 **Flowerpot VP7 pendant by Verner Panton from &Tradition** andtradition.com; **kitchen island from CB2** cb2.com; **stainless-steel kitchen modular furniture from WebstaurantStore** webstaurantstore.com

51–52 **Soriana Sofa from Eternity Modern** eternitymodern.com; **bean bag from Fatboy** fatboy.com; **hanging light by Paul Nelson for Herman Miller; dining room light by Poul Henningsen; chaise longue by Milo Baughman for Thayer Coggin; armchairs by Børge Mogensen** invaluable.com; **dining chairs by Paul McCobb** etsy.com; **bookcase by Lawson-Fenning for CB2**

54 Helping Hands

Woodhull woodhullmaine.com

General contracting by Josh Pritchard and Chris Morrison

Structural engineering by Intelligent Design Engineering idestructuralengineers.com

Landscape design by Richardson & Associates richardsonassociates.com

Interior design by A Visual Pursuit avisualpursuit.com

Cabinetry design and installation by Northe Woodworking northewoodworking.com

55 **Landslide light shade from Twenty One Tonnes** twentyonetonnes.com; **green backsplash from Cemento** cementocollection.com; **faucet by GGStudy from Amazon** amazon.com; **wall-mounted sinks by Kohler** kohler.com; **Alessandra metal wall mirror from Wayfair** wayfair.com; **cement floor tile from clé** cletile.com; **millwork by Northe Woodworking**

Helping Hands

58 A Rainbow Grows in Brooklyn

Lizzy Plapinger aka LPX iamlpx.com

59 **Stella Archimede kettle; furniture painting by LPX**

60 **Metallic bubble lamp from Brooklyn Vintage; dresser from Ikea** ikea.com; **checkmate shag rug from Aelfie** aelfie.com; **furniture painting by LPX; fabric palm tree sculpture from The Mod Weekend** instagram.com/themodweekend

61 **Black trio squiggle lamp from Reuse America** reuseamericany.com; **silk pillows by Tigra Tigra** tigratigra.com; **chair from Reuse America; knot pillow by Jiu Jie** jiujiedecor.com; **furniture painting by LPX**

62 In the Clear

Patrick Farley Architect patrickfarley.net

62 **Lago lounge chair and table from Loll** lolldesigns.com; **wood-fired hot tub from Goodland** hellogoodland.com

63 **Round Vienna dining table from Inside Weather** insideweather.com; **pottery by Emily Wicks** emilywicks.com; **slit table round xl from Hay** us.hay.com; **sectional couch from Floyd** floydhome.com; **art objects and vintage books from Casa Shop** shopcasashop.com; **artwork by Bernd Kommnick** kommnick.de

64 Past to Present

Tama Bell Design tamabell.com

Parsons Construction

Cabinetry design and installation by Lake County Woodcrafters

Electric work by Houston Electric

64 **Sofa upholstery from Anna Elisabeth** greenhousefabrics.com/ae/annaelisabeth; **chaise longue and sofa by Tama Bell Design** tamabell.com; **chaise longue upholstery from Pindler** pindler.com; **stair runner from DMI** dmifloors.com; **club chair from Verellen** verellenfurniture.be

65 **Countertop sink from Caesarstone** caesarstoneus.com; **wallpaper from Schumacher** fschumacher.com; **metal framing for divider panels by Parsons Construction; custom desk area by Lake County Woodcrafters**

68 The Kids in the Hall

Enzmann Fischer enzmannfischer.ch

Genossenschaft Kalkbreite kalkbreite.net

Civil engineering by HKP Bauingenieure emchberger.ch/en/hkp-bauingenieure-ag

Landscape design by Koepfli Partners koepflipartner.ch

Construction management by ffbk Architekten ffbk.ch

Building physics and acoustics by Bakus Bauphysik & Akustik bakus.ch

76 Making It Work

The Los Angeles Design Group theladg.com

Engine Construction buildzoom.com/contractor/engine-construction-inc

Structural engineering by Nous Engineering nousengineering.com

Civil engineering by T&M Surveying tnmsurveying.com

Landscape design by Big Red Sun bigredsun.com

Cabinetry design and installation by MasonHaus masonhaus.com

Cabinetry finishing by Irvine Geotechnical irvinegeotech.com

Doors and windows from Fleetwood fleetwoodusa.com

78 **Cooktop and refrigerator from Miele** mieleusa.com; **porcelain tile slab from Stone Mart** stonemartmarblegranite.com; **plumbing fixtures from Kohler** kohler.com; **tab drawer pulls from Mockett** mockett.com; **bifold door from Win-Dor** windorsystems.com; **bookshelf by J1 Studio** j1studio.com

80–81 **Porcelain tile slabs from Stone Mart; tab drawer pulls from Mockett; pipeline lights by ANDlight** andlight.ca; **cooktop, vent, wall ovens, refrigerators, and dishwasher from Miele; sinks from Kraus** kraususa.com; **plumbing fixtures from Kohler; C-lamp by J1 Studio**

82 **Caravan crib by Kalon** kalonstudios.com; **plush rug from Ruggable** ruggable.com; **field tile from Heath Ceramics** heathceramics.com; **swivel chair by Milo Baughman from 1stDibs** 1stdibs.com

83 **Sitka sofa from Article** article.com; **coffee table from HD Buttercup** hdbuttercup.com; **Auping daybed from Amsterdam Modern** amsterdammodern.com; **Eames lounge chair and ottoman, Eileen adjustable table, Era chairs by Thonet, and Saarinen dining table from Design Within Reach** dwr.com; **pipeline light by ANDlight**

96 Scaling Up

Siosi siosidesign.com

Loren Wood Builders lorenwoodbuilders.com

Structural engineering by Kevin Potter

96 **Solid white oak door by Siosi**

97 **Hardwood floors, Normandie daybed, side table, orchid stand, orchid ladder shelving, and dining table in Bastogne walnut by Siosi; woodstove from Jøtul** jotul.com

98–99 **Hardwood floors, dining table in Bastogne walnut, dining chairs and bench, sassafras cabinets, Amagansett kitchen island, hand-carved market sideboard in white oak, orchid stand, orchid ladder shelving, and elm vanity by Siosi; Aged Pine paint from Benjamin Moore** benjaminmoore.com; **quartzite from Santarossa** santarossa.com

100 Testing Ground

West of West westofwest.com

Triad Construction triadpacific.com

Steel supplied by Web Steel wsbnw.com

Concrete supplied by Collective Concrete instagram.com/collectiveconcretepnw

100 **Sundays in Sanford Linen from Blu Dot** bludot.com; **dining table from Blu Dot; dining chairs from CB2** cb2.com; **pendant light from Hay** us.hay.com

103 **Zircon fireplace by Malm** malmfireplaces.com; **coffee table by West of West; countertop from Caesarstone** caesarstoneus.com; **stove, dishwasher, and refrigerator from Samsung** samsung.com; **cabinets and pulls from Ikea** ikea.com; **dishes from Fable** fablehome.co; **faucet by Delta** deltafaucet.com

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PHOTO: GRETA RYBUS

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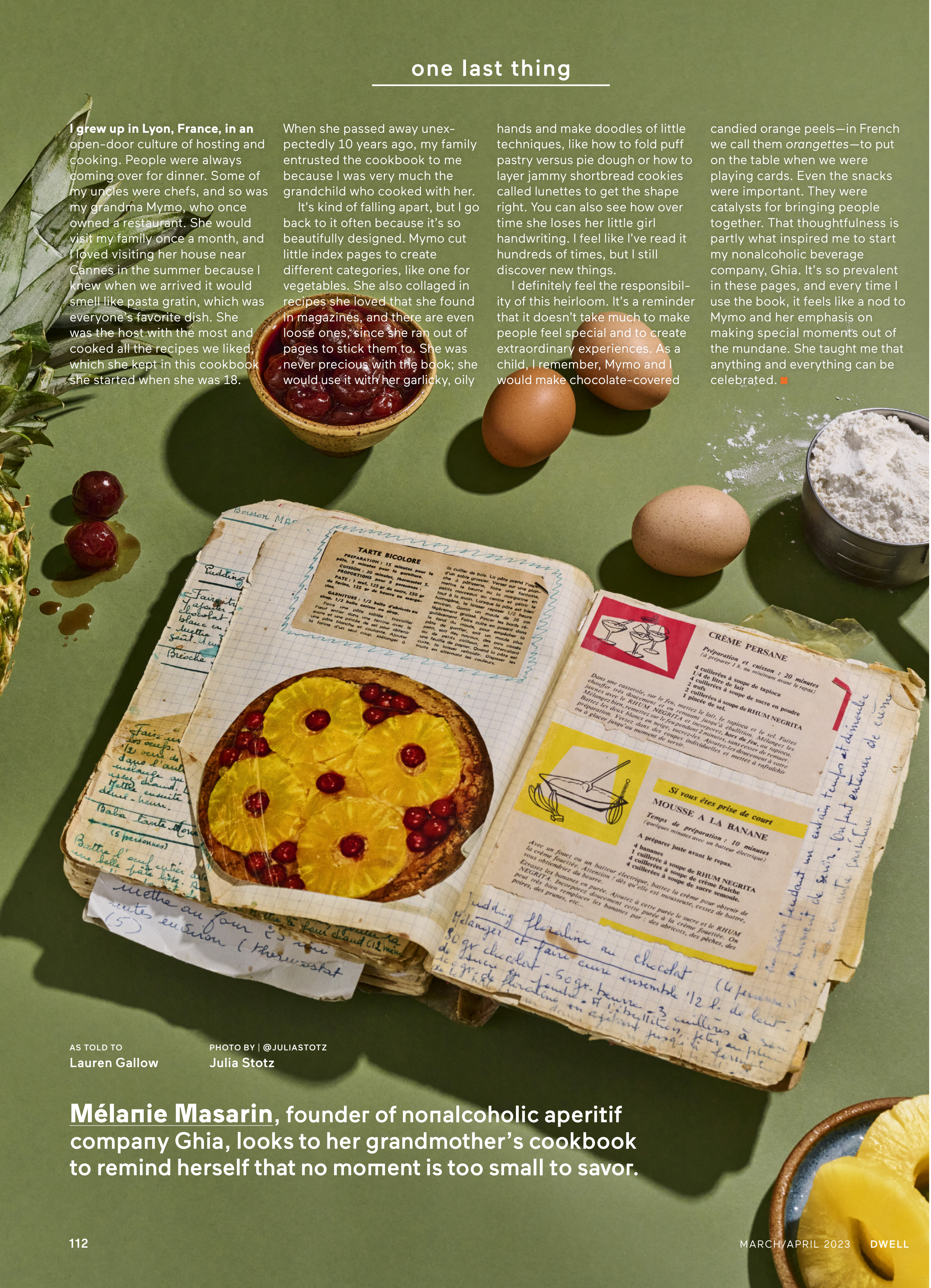
one last thing

I grew up in Lyon, France, in an open-door culture of hosting and cooking. People were always coming over for dinner. Some of my uncles were chefs, and so was my grandma Mymo, who once owned a restaurant. She would visit my family once a month, and I loved visiting her house near Cannes in the summer because I knew when we arrived it would smell like pasta gratin, which was everyone's favorite dish. She was the host with the most and cooked all the recipes we liked, which she kept in this cookbook she started when she was 18.

When she passed away unexpectedly 10 years ago, my family entrusted the cookbook to me because I was very much the grandchild who cooked with her.

It's kind of falling apart, but I go back to it often because it's so beautifully designed. Mymo cut little index pages to create different categories, like one for vegetables. She also collaged in recipes she loved that she found in magazines, and there are even loose ones, since she ran out of pages to stick them to. She was never precious with the book; she would use it with her garlicky, oily hands and make doodles of little techniques, like how to fold puff pastry versus pie dough or how to layer jammy shortbread cookies called lunettes to get the shape right. You can also see how over time she loses her little girl handwriting. I feel like I've read it hundreds of times, but I still discover new things.

I definitely feel the responsibility of this heirloom. It's a reminder that it doesn't take much to make people feel special and to create extraordinary experiences. As a child, I remember, Mymo and I would make chocolate-covered candied orange peels—in French we call them *orangettes*—to put on the table when we were playing cards. Even the snacks were important. They were catalysts for bringing people together. That thoughtfulness is partly what inspired me to start my nonalcoholic beverage company, Ghia. It's so prevalent in these pages, and every time I use the book, it feels like a nod to Mymo and her emphasis on making special moments out of the mundane. She taught me that anything and everything can be celebrated. ■



Boisson

Pudding

Brioche

Baba tante

(5 personnes)

TARTE BICOLORE

PREPARATION : 15 minutes pour la pâte, 5 minutes pour la garniture.
CUISSON : 20 minutes, thermostat 5.
PROPORTIONS pour 8 personnes :
PATE : 1 œuf, 125 gr de sucre, 250 gr de farine, 125 gr de beurre ou margarine.
GARNITURE : 1/2 boite d'abricots au sirop, 1/2 boite cerises au sirop.

Faire une pâte sablée : travailler l'œuf entier dans une terrine avec le sucre et une pincée de sel pour obtenir une pâte blanche et coulante. Ajouter la farine d'un seul coup. Mélanger à la cuiller de bois. La pâte prend l'asp d'un sable grossier. Verser sur une planche à pâtisserie, faire une fontaine, mettre le beurre ou la margarine en petits morceaux au centre et pétrir le tout à la main. Lorsque la pâte est bien homogène, la laisser reposer 1/2 heure environ. Garnir un moule de 26 cm légèrement graissé. Pincer les bords régulièrement. Faire cuire en posant dans le fond du moule, pour empêcher la pâte de gonfler, soit un moule plus petit, soit des noyaux, des pois cassés ou de petits cailloux, en intercalant une feuille de papier. Quand la pâte est cuite, la laisser refroidir. Disposer les fruits en alternant les couleurs.

CRÈME PERSANE

Préparation et cuisson : 20 minutes
(à préparer 1 h. au minimum avant le repas)

4 cuillerées à soupe de tapioca
1/4 de litre de lait
4 cuillerées à soupe de sucre en poudre
2 œufs
2 cuillerées à soupe de RHUM NEGRITA
1 pincée de sel.

Dans une casserole, sur le feu, mettez le lait, le tapioca et le sel. Faites chauffer très doucement et en remuant jusqu'à ébullition. Mélangez les jaunes avec le RHUM NEGRITA et incorporez, ***hors du feu,*** *au tapioca. Mélangez bien, remettez sur le feu pendant 2 minutes, sans cesser de remuer. Battez les deux blancs en neige, sucrez-les. Ajoutez-les doucement à votre préparation. Versez dans des coupes individuelles et mettez à rafraîchir ou à glacer jusqu'au moment de servir.*

Si vous êtes prise de court

MOUSSE A LA BANANE

Temps de préparation : 10 minutes
(quelques minutes avec un batteur électrique)

A préparer juste avant le repas.

4 bananes
1 cuillerée à soupe de RHUM NEGRITA
4 cuillerées à soupe de crème fraîche
4 cuillerées à soupe de sucre semoule.

Avec un fouet ou un batteur électrique, battez la crème pour obtenir de la crème fouettée. Attention ! dès qu'elle est mousseuse, cessez de battre, vous obtiendriez du beurre.
Ecrasez les bananes en purée. Ajoutez à cette purée le sucre et le RHUM NEGRITA. Incorporez doucement cette purée à la crème fouettée. On peut très bien remplacer les bananes par : des abricots, des pêches, des poires, des prunes, etc...

dding floraline au chocolat (4 personnes)

Mélanger et faire cuire ensemble 1/2 l. de lait

80 gr chocolat - 50 gr. beurre - 3 cuillerées à soupe

AS TOLD TO
Lauren Gallow

PHOTO BY | @JULIASTOTZ
Julia Stotz

Mélanie Masarin, founder of nonalcoholic aperitif company Ghia, looks to her grandmother's cookbook to remind herself that no moment is too small to savor.

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